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DOCTOR WHO

MAGAZINE

PLUS

Anneke Wills
Polly pipes up!

Colin Baker
On six and violence!

The Cybermen
Invade *The Moonbase*!

Which Doctor?

The truth behind the man behind the myth revealed at last! Sort of ...

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DWM 322

'And before you ask, the year is 1997'

FEATURES

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He's got the job, he's read the scripts, he's ... er, been shown his costume, and to all intents and purposes he is the Doctor. Colin Baker turns the clock back to his first year of adventures – on and off the screen!

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Doctor, Doctor?

"The more I know me, the less I like me!" In the first of a brand new series, Gareth Roberts delves deep into the psyche of our favourite human/alien, crotchety/elfin, explorer/adventurer through time/space and discovers a man of many contradictions/conflicts ...

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Editor's letter I'M THINKING OF THE DAYS ...

I worked out the other day that my parents got married on the day that *The Bride of Sacrifice* was transmitted – that made me laugh, I can tell you.

Now, I don't want you lot thinking that I spend all of my time working out such useless factoids (no, I sometimes have to vacuum my flat instead), but it did get me thinking just how many dates I can equate to Doctor Who episodes, even though I grew up during the show's declining years. Not for me the joy of knowing where I was when the Yeti invaded the underground, but I can tell you that I was in Weston Super-Mare on the day Part One of *The Trial of a Time Lord* went out, and that I missed the first part of *Silver Nemesis* because my brother took me to see *Who Framed Roger Rabbit?* (oh sweet relief!). I was sent to bed and not allowed to watch the opening episode of *Resurrection of the Daleks* (though my mum relented and videoed it for me), and the third episode of *The Curse of Fenric* long remained a mystery to me as I was attending a funeral that day.

I only mention all this because ... well, mainly because I have an editorial to fill, and such nonsense usually plugs the gap, but also because this issue happens to herald the oh-so-highly-anticipated return of **DWM**'s answer to The Wurzels – yes, the Time Team are back! After a summer break on the Eye of Orion (it rained), we're ready, willing, and able to cope with the hedonistic highs and lackadaisical lows of hour after hour of prime Pertwee product.

And the point – no editorial is complete without a point, after all – is that we must view each episode devoid of those associations, connotations and half-remembered retrospections that us fans normally revel in. *Spearhead From Space*, you see, brings back memories of a trip to Ritz Video Hire in Bristol on a rainy Sunday in 1988. I told Gary Gillatt all about it as we were watching this issue's batch, but he just looked at me witheringly and told me to save it for the editorial.

So I did.

Coming Up...

ILLUSTRATION BY MARTIN GERAGHTY

The Rapture

an audio drama by **Joseph Lidster**

Released 26 September
Featuring The Seventh Doctor and Ace
Enemies Unfamiliar: suffice to say they are of the chemical and possibly eternal kind.
Setting San Antonio, Ibiza, March 1997
You'll like this if you like ... Human Traffic; Tunel Tours; Ibiza-style compilation albums; The Brothers
Listen out for A touching reunion

The Doctor Sylvester McCoy
Ace Sophie Aldred
Jude Matthew Brenher
Gabriel Neil Henry
Gustavo Carlos Riera
Liam David John
Caitriona Anne Bird
Brian Daniel Wilson
With **Tony Blackburn** as Himself

Music Jon Mortimore and Jane Elphinstone
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Jason Haigh-Ellery

After their traumatic experiences in escaping from Colditz, the Doctor tries to fulfil Ace's plea for "one normal night" of relaxation by taking her to the paradise island of Ibiza, a decade after she left Perivale. While the Doctor catches up with an old friend of his, bar owner Gustavo, Ace heads off, at the local's suggestion, to a new club nearby – The Rapture.

The club is packed, and it's there that Ace – now insisting on being called just McShane – meets Liam, Caitriona and holiday rep Brian. They're all part of the crowd attracted by the reputation of brotherly club-managers Jude and DJ/composer Gabriel: a duo who curiously claim to be angels. Yet, while Ace is beginning to enjoy herself, everyone in the club is in real danger ...

Are the angelic duo just an act for the young people thronging to Ibiza? Are Gabriel and Jude, with their Biblical references, really on a mission from Heaven, or somewhere else entirely? What is the old secret of the nearby island of Es Vedra? And why is one of Ace's newfound friends carrying a photograph of her?

'I was keen not to hide the darker side of the club scene'

For the second month running, Big Finish is releasing a story by a writer not previously commissioned by either themselves or BBC Books. This month, it's Dublin-based Joseph Lidster, more usually known as Joe. Was it a lengthy process for Lidster to secure his début *Doctor Who* writing credit, and how had *The Rapture* come about?

"Due to a lack of money after three years studying Media in Carlisle!" says Lidster. "I spent a mad, drunken year in Newcastle, desperately applying for media-related jobs, with no luck. I had to move back to my parents', and got a job in Scarborough. Starting to feel quite down, I had the idea for *The Rapture*. At the time, I wasn't buying the Big Finish stories but I was listening to a lot of dance music, partly to escape from grim reality. Caitriona in *The Rapture* says that while listening to dance music she sometimes feels like she's in a film or a music video – as I did. It is 'trance' music so that made sense, but I began to think how, perhaps, music could be used to control people.

"I decided to write a treatment for a *Doctor Who* story – figuring that I had to do something constructive with my life! – and a story about music seemed well suited to the audio medium. So I wrote a four-page treatment called *The Priory Experience*, featuring the Sixth Doctor and Peri, and bundled it off to Big Finish in May 2000 – not expecting to hear anything back.

"In August 2000, I received a letter from [Big Finish co-producer] Gary Russell saying he liked the idea – but not enough to go ahead with it. He asked me to have another go at it: I had by then, decided to move to Dublin, so it got put on hold, but I said I'd do this and was then commissioned! I spent the middle of 2001 writing the script – and quite a bit has changed since the original proposal ..."

So, did Lidster have any previous dramas recorded in any medium? "My only previous writing experience was at college where I wrote a number of short films." His story was duly announced in June 2001 as *The Priory* and Ibiza was not then mentioned. What lay behind the name change, and was *The Priory* even set in Ibiza?

"I always wanted a feeling that the club had a personality of its own; thus, I originally set it in the old UNIT HQ

– hence The Priory. Firstly, I thought this would be quite funny and secondly I reckoned that building would have lots of rumours and ghosts. Shortly before Christmas 2001, I was finishing the first draft and had one of the characters say "This is better than Ibiza!" It was a real 'D'oh!' moment – I suddenly wondered why I hadn't set it in Ibiza. I figured it would be too late to change it but at the Big Finish Christmas party, Gary suggested exactly the same thing. It is, perhaps, the change I'm most pleased about as it gave me so much more to work with. Ibiza's got a fascinating mystical history, which added a lot more depth – and it's pretty easy to change location in an audio!"

The Rapture isn't a 'traditional' story in tone or setting. It's far more contemporary and topical than the vast majority of the TV stories were. Why did Lidster think its setting would be suitable?

"I wanted to write a Doctor Who for the 21st century rather than try and capture a certain feeling of broadcast-Who. It's basically how I imagine the show would be now if still on the telly – informed by *This Life*, *Buffy*, *Trainspotting* and the rest. It's the old 'Yeti on the loo in Tooting Bec' scenario – Doctor Who has always worked best when reflecting and commenting on real-life."

So why set the story specifically in 1997 – had Lidster perhaps visited the Balearic island at that time? "I'm afraid the reason for dating the story is totally mundane. It's to do with Ace's age and I can't really say more than that!" Understood: but San Antonio and the islets of Es Vedra are real locations in Ibiza, so was the inspiration any particular club? "No, I've never been to Ibiza," confesses Lidster, "so The Rapture certainly isn't based on any club there. If anything, it's a club in Newcastle called Ikon – my first proper club: lots of lasers and dance music – an escape from normal life."

When the Seventh Doctor took a trip to a holiday destination on TV, we got *Delta and the Bannermen*. Should anyone be expecting *The Rapture* to have the same style or trappings? "*The Rapture* isn't too much like that except I did want a sense of fun about it," offers Lidster. "Although some of it's pretty heavy, it is meant to be Ace's night off from saving the Universe. Her message to the crowds in Ibiza is pretty similar to the message behind Delta – enough with the angst, let's have a bit of a laugh!"

Ace decided at the end of *Colditz* to alter her name. Had Lidster always intended to capitalise on that? "Basically, Gary e-mailed me a little summary of the end of *Colditz*. I was writing the script when *Dust Breeding* was released and decided to make reference

Going bananas in Ibiza: Brehner, Wilson, Henry and Bird. © BF

to that as well. In my head, I think the three stories of *Breeding*, *Colditz* and *Rapture* form a little trilogy – and Ace needed to be a little bit annoying in *Colditz* for her character-arc to work ..."

Lidster's script also acknowledges the chemical aspects of Ibiza's hedonism in a refreshingly thoughtful way. What was Big Finish's reaction to this element – was he asked to tone it down?

"I was keen not to try and hide the 'dark' side of clubbing but, obviously, this being *Doctor Who*, I couldn't have any ecstasy-fuelled orgies! And although I didn't want people thinking this was *Who* trying to be 'cool' by exploring drug culture, I did want it to be honest. Certain characters here do take drugs, but it's part of what makes them who they are – and, as with *Trainspotting*, I've tried to look at *why* people do what they do – and the downsides. Gary and Jason Haigh-Ellery did tone down a few of the drug-taking elements, but the rest is still there."

Another first-timer on this release, at least in occupying the director's chair for a Doctor Who story, is Big Finish co-producer Jason Haigh-Ellery. How had his involvement on that level come about?

"I was scheduled to direct something for ages," explains the ever-busy producer, "and I especially wanted the opportunity to work with Sylvester's Doctor." Haigh-Ellery didn't commission *The Rapture* but found Lidster's script "interesting and quite different. It's a movement forward, which we wanted to make with the Seventh Doctor, partly because of all the progression in the *New Adventures*. I found Joe's work quite easy to direct; he's a good ideas man, he provided a good opportunity for Sophie to do some character acting."

Author Lidster was present at the spring 2002 recording. How had he found that experience? "Amazing," he says. "I was absolutely terrified of overhearing one of the cast saying, 'What is this pap?' – I was certain someone would! Yet I was astonished at

Sophie Aldred & David John: reunited 13 years after Survival. © BF

how brilliant everyone was. No-one performed quite how I expected – they were a thousand times better. Sophie seemed pleased with what she had to do, saying it was like playing a different character ... and they all really got into the Ibiza spirit – which at 11am in rainy Stockwell isn't easy!"

For the radio DJ – scripted by Lidster as the fictional 'Chris Taylor' – Jason really wanted a well-known 'classic' presenter. Shortly after the main recording, he signed Radio 1 and Capital FM stalwart Tony Blackburn. "His agent was very enthusiastic, and Tony was keen to act. Once we got Tony in the studio a couple of weeks later, it became so obvious that it was him that we dropped the fictional DJ and let him do the dialogue as himself." For those thinking Blackburn would be disregarded in a clubbers' paradise, Haigh-Ellery says: "We caught him the week before he was flying out to do some 1970s nights ... at clubs in Ibiza!"

Finally, more so than perhaps any previous Big Finish release, the music forms an integral part of *The Rapture*. To handle this crucial component Haigh-Ellery declares that "Jim Mortimore was the obvious choice – in fact, the only choice. He was in a techno band in the early 1990s, and had the right feel for the music." Which prompts Lidster to add "I've heard episodes one and two and the sound design and music by Jim is truly amazing. The cliffhangers scare me – and I wrote them!" ♣ MARK WYMAN

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

SEPTEMBER

Thursday 12

Soundtrack Doctor Who: Music From The Fifth Doctor Audio Adventures *Big Finish, £9.99*

Thursday 19

Audio Drama Professor Bernice Summerfield and the Dance of the Dead by Steve Cole *Big Finish, £9.99*

Saturday 21

TV Doctor Who: Logopolis by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa & Tegan] *UK Gold*

Sunday 22

TV Doctor Who: Castrovalva by Christopher H Bidmead [Fifth Doctor, Adric, Nyssa & Tegan] *UK Gold*

Saturday 28

TV Doctor Who: Four to Doomsday by Terence Dudley [Fifth Doctor, Adric, Nyssa & Tegan] *UK Gold*

Sunday 29

TV Doctor Who: Kinda by Christopher Bailey [Fifth Doctor, Adric & Tegan] *UK Gold*

September tbc

Audio Drama In 2 Minds by Iain Hepburn *BBV, £8.99*

Audio Drama The Quality of Mercy by David McIntee *BBV, £8.99*

OCTOBER

Saturday 5

TV Doctor Who: The Visitation by Eric Saward [Fifth Doctor, Adric, Nyssa & Tegan] *UK Gold*

Sunday 6

TV Doctor Who: Black Orchid by Terence Dudley [Fifth Doctor, Adric, Nyssa & Tegan] *UK Gold*

Monday 7

Novel Doctor Who: Heritage by Dale Smith [Seventh Doctor & Ace] *BBC Books*

DVD Doctor Who: The Aztecs by John Lucarotti [First Doctor, Ian, Barbara & Susan] *BBC Worldwide*

Thursday 10

Audio Sarah Jane Smith: Ghost Town by Rupert Laight *Big Finish, £9.99*

Saturday 12

TV Doctor Who: Earthshock by Eric Saward [Fifth Doctor, Adric, Nyssa & Tegan] *UK Gold*

Sunday 13

TV Doctor Who: Time-Flight by Peter Grimwade [Fifth Doctor, Nyssa & Tegan] *UK Gold*

Thursday 17

DWM Issue 323 *Panini Comics, £3.40*

Soundtrack Doctor Who: Music From The Sixth Doctor Audio Adventures *Big Finish, £9.99*

Saturday 19

TV Doctor Who: Arc of Infinity by Johnny Byrne [Fifth Doctor, Nyssa & Tegan] *UK Gold*

Sunday 20

TV Doctor Who: Snakedance by Christopher Bailey [Fifth Doctor, Nyssa & Tegan] *UK Gold*

Thursday 24

Audio drama Doctor Who: The Sandman by Simon A Forward [Sixth Doctor & Evelyn] *Big Finish*

Saturday 26

TV Doctor Who: Mawdryn Undead by Peter Grimwade [Fifth Doctor, Nyssa, Tegan & Turlough] *UK Gold*

Sunday 27

TV Doctor Who: Terminus by Steve Gallagher [Fifth Doctor, Nyssa, Tegan & Turlough] *UK Gold*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 (all double CD). All prices quoted are RRP.

ILLUSTRATION BY DAVID A ROACH

Heritage

a novel by Dale Smith

Published 7 October
Featuring The Seventh Doctor and Ace
Setting The dusty world of Heritage, 868BC
Enemies A gunslinging dolphin called Bernard (I am not making this up)
You'll Like This If You Like ... Star Trek: Spectre of the Gun, The Prisoner: Living in Harmony, Dust Breeding, Virgin's New Adventures
Worlds Out Five An unpleasant surprise on a photograph

Yet another *Doctor Who* débutant this month, with award-winning playwright Dale Smith's first *Doctor Who* novel. Yes, award-winning: "Manchester Student Playwright, and Young Radio Playwright of the Year," Smith declares proudly, "although I think the closest I got to fame was when *Time Out* described my play *The Kissing Game* as 'frankly, bollocks'... I was also on Emu's *All-Live Pink Windmill Show* when I was ten ..."

Moving swiftly on ... Long-term readers of **DWM** might recall the late, lamented fiction strand *Brief Encounters*, to which Dale Smith contributed in the early 1990s. As Smith himself says, in *Doctor Who* terms he has subsequently produced "two short stories, and then a novel the very next decade." Why take ten years before getting a novel out? "I suppose it might look strange, since I've written stuff for years. I think the most important thing was the sheer difference in the workload. The longest play I've written clocks in at about 9,000 words, which is almost exactly how long my proposal for *Heritage* was. I wasn't sure I had the stamina to write 90,000 words and have a full time job. As it turned out, this idea for a *Doctor Who* story kept nagging me ..."

'It's been one of the most fulfilling things I've done'

Although you might not think it from the presence of a walking, talking dolphin called Bernard, to this reader *Heritage* most closely resembles a western. "There was an idea of doing a western as it would have been in the real west: not a bunch of perfectly formed American accents, but a hotch-potch from all over, which is I suppose where Bernard falls in – in a real Western, he'd be the stereotypical English bad guy. Alan Rickman would play him. I think *Heritage* actually resembles the 'Doctor arrives in a small English village to find something is terribly wrong' stories – *Pyramids of Mars* and *Horror of Fang Rock* especially. What it reminds me of most is *Remembrance of the Daleks*: the Doctor mopes about because of a decision he has to make, while Ace manages to fall into the heart of the problem through a mixture of enthusiasm and boredom, ending up right in the danger the Doctor wanted to keep her out of, because he didn't bother to tell her. And I wanted to bring something of the idea that the Doctor actually is thousands of years old and has seen so much. Not the 'I'm beyond human emotions – I save the world' stuff he sometimes gets, but the sad paternal relationship he has with other species. A 'wait until you get to my age, and then say that' air ... And I'm a *New Adventures* kid! There's more and more of us as time goes on, you know. One day there'll be a book written by someone who's never even seen the TV series. I'll leave it up to you to decide whether that's progress or not ..."

So, is *Heritage* an ambition fulfilled, or the springboard for further *Doctor Who* work from Dale Smith? "It was one of the most fulfilling things I've done, not least because I've managed to do something the childhood me would be envious of. I'd love to do more – in fact, given my history with audio drama, I'd love to have a go with Big Finish. We're at a strange point at the moment – there's less room to bring in new blood, and the audios are already notoriously difficult to get into. This is good for the audience, because you'll get the best quality story available at the time, but bad for me: if the *Doctor Who* world never hears from me again, it's obviously because I never quite managed to reach that grade again. At least I'll always have *Heritage* ..."

♣ DAVID DARLINGTON

Gallifrey Guardian

X-rated bits!

The DVD release of The Aztecs has required slight modification in order to obtain a 'U' certificate. Two seconds were cut, which amounted to "a couple of swear words uttered by Ian Cullen during his interview," according to Restoration Team member Peter Finklestone. "We expected it to get a '12' rating, which was indeed offered for the uncut version, but a person within BBC Worldwide decided to make the cut."

Telos nominated!

Doctor Who novella publishers – and **DWM** poll winners – Telos were recently nominated as a finalist in the 'Best Small Press' category of the prestigious British Fantasy Awards, which will be presented on 21 September at Fantasycon 2002 in London.

Five anecdotes rapid!

Brigadier Lethbridge-Stewart himself, actor Nicholas Courtney recorded a Big Finish Talks Back audio CD, *A Soldier in Time*, in July. Subtitled *The Nicholas Courtney Memoirs*, this release will contain "Nick's life story in his own words, from his schooldays right through to his most recent turns as 'the Brig' for Big Finish alongside Colin Baker and Paul McGann," revealed a Big Finish spokesman. *A Soldier in Time* will be released on 21 November.

Ice, Ice, Benny!

Staying with Big Finish, their September Benny release, *Professor Bernice Summerfield and the Dance of the Dead*, written by Stephen Cole and directed by Edward Salt, will see the return of Martian menaces the Ice Warriors, while next March sees the Rutans tangle with our favourite archaeologist courtesy of Mike Tucker in *Professor Bernice Summerfield and the Gallantros Incident*.

More Kaldor!

Magic Bullet Productions have now completed the recording of the third Kaldor City CD, *Hidden Persuaders* by Jim Smith and Fiona Moore. Due for release in November 2002, the story will see several new cast members with a Doctor Who flavour joining Paul Darrow, Russell Hunter and Scott Fredericks, including Nicholas Courtney, Jasmine (*Remembrance of the Daleks*) Breaks and David (*Robots of Death*/*Mawdryn Undead*) Collings [pictured]. The production is directed by Alistair Lock and Alan Stevens. More information, including a full cast list, will be released in the coming months on www.kaldorcity.com

AUDIO FORTIETH ANNIVERSARY BIG FINISH BONANZA ANNOUNCED!

The Four Doctors (sort of)!

Big Finish Productions has announced that the centrepiece of their fortieth anniversary *Doctor Who* celebrations will be a multi-Doctor story, entitled *Zagreus*, starring Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann, plus a host of actors and actresses who have played the Doctor's companions over the years, and one or two surprises ...

The three-CD serial, to be released in November 2003, will be written by Alan Barnes and Big Finish co-producer Gary Russell, and is planned to resolve the shocking cliffhanger of Barnes' recent *Neverland*. "I want to make sure that we do something that kicks the Eighth Doctor into another run," says Russell. "Everything around that fortieth anniversary must be used to progress Doctor Who – not stop it dead in its tracks.

"*Zagreus* promises to be a celebratory adventure unlike anything ever seen in the TV series or novels. Or comic strips. Or novellas. Or chocolate bar wrappers ..."

As a precursor to the anniversary story, a trio of celebratory adventures will pit three Doctors against three old foes, but in unusual circumstances. "Rather than full-on fights against evil," reveals Russell, "this loose trilogy of plays will see each Doctor involved in a more character-based drama as we get to learn a little more about these particular recurring villains."

In August 2003, the Fifth Doctor once again finds himself facing his oldest hero, Omega, shortly after the events of *Arc of Infinity*. Just because a Time Lord's body is gone, does that mean his spirit does not linger? *Omega* will be a four-part adventure written by *Death Comes to Time* script editor Nev Fountain, featuring Ian Collier as the titular renegade.

September 2003 will see the Sixth Doctor pitted against one of the most belligerent yet brilliant men he has ever known – Davros, sans Daleks, as he tries to claim a place in the galactic pantheon of respected scientists. The four-part *Davros* will be penned by poll-winning author Lance Parkin, who previously contributed *Primeval* to the Big Finish range. It is hoped that Terry Molloy will be available to reprise his role as the crippled Kaled.

October 2003 will find the Seventh Doctor on an alien planet, where a magnificent and benign surgeon is everybody's hero. The Doctor suspects the worst, however, because he alone recognises the man as his arch-foe, the Master. What is the Master doing? Has he reformed? Is he making up for past errors? Or is it the Doctor who has finally misjudged his former schoolfriend? *Master* is a four-part story written by Joseph Lidster, author of this month's *The Rapture* release, which will see the welcome return of Geoffrey Beevers as the Master, last heard of in *Dust Breeding*.

November 2003 will also see the release of a standard double-CD adventure which will see the Doctor once again caught up in the schemes of troublesome Time Lady Iris Wildthyme. Before all that, on 5 December this year, Big Finish will release a CD version of their recent BBCi adventure *Real Time*, featuring the Sixth Doctor and the Cybermen. Priced at £9.99, this will be a double CD set, with the second disc containing a 'Making of' feature compiled by Nicholas Briggs plus interviews with cast and crew. Sadly Lee Sullivan's online illustrations will not be included in this release.

DVD & VIDEO MORE TREATS IN STORE FOR 2003

Omega, Ice Warriors, Mutants and Meglos!

BBC Worldwide have now confirmed details of the first of next year's *Doctor Who* DVD and VHS releases.

As revealed in *The Complete Third Doctor* special, Tenth anniversary tale *The Three Doctors*, starring Jon Pertwee, Patrick Troughton and William Hartnell, will be released on DVD on 13 January, with Troughton adventure *The Seeds of Death* – the first six-part Doctor Who serial to be issued on DVD in the UK, and a story which has not previously been released episodically – seeing the light of day on 17 February alongside Season Nine's *The Mutants* on VHS. This will be followed by Season Eighteen's *Meglos*, starring Tom Baker in no less than two lead roles, on VHS on 14 March.

Extras for *The Three Doctors* DVD will include: a commentary by Nicholas Courtney, Katy Manning and producer/director Barry Letts; Jon Pertwee and the Whomobile's 1973 appearance on *Blue Peter*; Bernard Wilkie and Patrick Troughton's appearances on a 1973 edition of *Pebble Mill at One*; excerpts from BSB's 1991 *Doctor Who* weekend including interviews with Pertwee, Courtney, Terrance Dicks and writers Bob Baker and Dave Martin; a poor quality off-air audio recording of the original 1972 BBC1 trailer married up with remastered pictures; the BBC2 trailer for the 1981 *Five Faces of Doctor Who* repeat season; footage of Pertwee, Manning and Courtney on stage at the PanoptiCon '93 convention; and the fifth of BBCi's TARDIS-Cam vignettes.

BBC Restoration Team member Steve Roberts notes that *The Seeds of Death* release will be given the VidFIRE treatment and released on one disc rather than two – without any reduction in quality. The following extras will also be included: a featurette on the history of the Ice Warriors; footage from the special effects filming for *The Evil of the Daleks*, narrated by Michael/John Harris and Peter Day; the recently discovered New Zealand censor clips from *The Web of Fear* and *The Wheel in Space*; and another BBCi TARDIS-Cam feature. A commentary for the disc, featuring Jamie actor Frazer Hines, Zoe actress Wendy Padbury, script editor Terrance Dicks and director Michael Ferguson [pictured below] was recorded on 27 August.

BOOKS AUDIO PRODUCERS TURN OVER A NEW LEAF!

Big Finish brought to book!

In something of a departure for the company, audio producers Big Finish have announced that they will be releasing two non-fiction books during *Doctor Who*'s fortieth anniversary year.

September 2003 will see a one-off *Doctor Who* script book, presenting rehearsal scripts for four of their audio productions, one per Doctor, weighted heavily towards **DWM** poll toppers. This will be a hardback release, similar to the BBC's own *Season 12: The Scripts*.

November 2003 will then see the release of a large-format hardback covering the making of the entire run of Big Finish *Doctor Who* audios from 1999's *The Sirens of Time* through to 2003's *Zagreus*. With input from every Big Finish author, behind-the-scenes anecdotes, **DWM**-style archives on each story, interviews, photographs and unseen cover images, the book is being compiled by regular **DWM** contributor Benjamin Cook.

Big Finish are also making a move into *Doctor Who* printed fiction. Says Gary Russell, "Having built up a reputation for our *Doctor Who* audio dramas, and admiring the splendid success of the excellent Telos novellas, we approached the BBC to see if we could licence the *Short Trips* anthology brand. We were overjoyed when they said yes, and we see this as a range to compliment the novellas and, of course, the BBC Books *Doctor Who* imprint. Having cut our teeth on the Benny range, this is another step forward for us."

The company's first hardback *Doctor Who* short-story collection, *Short Trips: Zodiac* will be released in December 2002, just in time for Christmas. The collection of 12 short stories is being compiled and edited by Jacqueline Rayner, BBC Books' own Project Editor, and will include tales from *The Rapture*'s Joseph Lidster, BBC Books authors Mark Michaelowski and Simon Forward and Time Lord Co-ordinator Vanssell himself, actor Anthony Keetch.

Pictured right is the intriguing cover design for BBC Books' tongue-in-cheek *Dalek Survival Guide*. The book, all 192 pages of it, is released on 10 October, priced at £9.99.

Outside the Spaceship

compiled by Dominic May

Manning on Slippery Slope!

Katy Manning is starring in *The Slippery Slope*, a new play which premiered at the Judith Wright Theatre, Fortitude Valley, Brisbane. This follows on from her appearance in a recent production of *It Runs in the Family*. Concurrently, Katy has been directing *Kenya*, at the Cremorne Theatre, Brisbane.

Corpse! Lives!

The final leg of the tour of Gerald Moon's *Corpse!* finds **Colin Baker** and **Louise Jameson** travelling to the Lowry Theatre, Salford (week commencing 7 October), Churchill Theatre, Bromley (w/c 14), Kings Theatre, Edinburgh (w/c 21), Richmond Theatre (w/c 4 November), Arts Centre, Poole (w/c 11), Belgrade Theatre, Coventry (w/c 18), Theatre Royal, Brighton (w/c 25) Milton Keynes Theatre (w/c 2 December).

McGann's Morton Arrives

US network CBS premiered *The Biography: The Secret Life of Princess Diana* starring **Paul McGann** as Andrew Morton on 1 September. So far, no UK broadcast has been announced. McGann's TV movie co-star **Eric Roberts** made a guest appearance in *Parabolic*, an episode of the TNT fantasy series *Witchblade*, on 12th August playing Lugo, an international hate-clan leader.

Verity – How much?!

Broadcast magazine's annual Rich List for the 100 wealthiest people in the television and radio industry includes **Verity Lambert** for the first time, placed joint 90th with an estimated fortune of £4 million. According to *Broadcast*'s estimate, her company, Cinema Verity, of which she is an 85 per cent shareholder, made a profit of £95,436 on a turnover of £206,311 for the year ended June 2001.

NFT Honours Cameron

Earl Cameron, the veteran black actor who played astronaut Williams in *The Tenth Planet*, is being honoured with an Archive season at The National Film Theatre from 12 to 28 September with five of his feature films and two television programmes being shown. After the screening of *Pool of London* on 16 September he will take to the NFT2 stage to discuss his career. Now aged 85, he is still working, his most recent role being Cardinal Chisamba in *Revelation*.

Obituary

Best known as 'Allo, 'Allo's Madame Edith, **Carmen Silvera**, who played Clara, the Queen of Hearts and Mrs Wiggs in *The Celestial Toymaker* and Ruth in *Invasion of the Dinosaurs*, died on 3 August aged 80. **Katharine Schofield**, Sabetha in *The Keys of Marinus*, passed away on 6 August. **Desmond Cullum-Jones**, who was a Citizen of Millenius in the same story and a worker in *The War Machines*, died on 6th June aged 77. A memorial service was held for **John Nathan-Turner** at St Paul's Church, Covent Garden on 3 September.

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Timelines

Send your letters to Timelines, DWM, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5QJ or e-mail us at dwm@panini.co.uk (marked 'Timelines' in the subject line)

Cavalier attitudes

I hereby declare civil war on *Who* fandom! We shall be the Cavaliers (for we are laid back sorts with not a care in the world) and they'll be the Roundheads (for it is more humourous). The Roundheads have, over the years, destroyed the television serials we adore, ridiculed the McGann movie, laughed and jeered whenever Big Finish has gone astray, and are now intent on destroying *Death Comes to Time*. These aren't *Doctor Who* fans! They are traitors to the Crown! Join the Cavaliers and denounce these heathens, rise up and take arms with a cry of "if it's *Who*, I love it!" We shall take their precious 'canon', we shall turn it towards them, and we shall fire indiscriminately.

All captured Roundheads will be forced to listen to *Death Comes to Time* until they realise the full genius of what they're hearing. The tension! The revelations! The acting talent! The music! The artwork! They will soon join the Cavalier cause. They will learn to love *Who* again – from *Time-Flight* to *Timelash*. War has been declared! Help weed out 'fans' who no more love *Doctor Who* than Michael Grade. They have killed the Doctor more effectively than Dan Freedman ever could. Join me and fight the good fight. I love *Who* therefore I love *Death Comes to Time*! Who's with me?

ANDREW KEY,
WINCHESTER

You asked if anyone actually had anything nice to say about *Death Comes to Time*, so I'd like to put forward my view .... This tense, exciting, realistic and original tale of dramatic confrontation and spangly irregularity, aimed for once at the modern sci-fi audience, means that we finally have a proper piece of apocryphal *Doctor Who*, which is nice, in a perversely obtuse, roundabout sort of a way ... Oh, to hell with it – the thing was dreadful! I just want a letter published in **DWM**.

BWEG THABANA
VIA E-MAIL

Having read comments on *Death Comes to Time*, I was somewhat shocked. Most of what has been said seems to be harsh, very unfair and not always accurate. Some people complained that it didn't fit into continuity, while others complained that the introduction of the Brigadier was too much continuity! What rubbish! The Doctor wasn't even involved with UNIT. This was the first instance in the show's history where they are actually seen to act without him! It was just a nice touch – nothing to get angry about.

Dan Freedman has said that he was intending to bring *Doctor Who* back to television, and that an older actor had in theory already been cast. Has no one thought that maybe his choice would have been McCoy? And that he would have done a series that took place between *Death Comes to Time* and the 1996 TV Movie? Oh well, we'll never know now. I thought the apparent death of the Doctor was inspired. He's not dead, we know he's not dead, we don't even see him die – just a flash of light. Maybe he has gone off somewhere by himself – to pick up something from Skaro, perhaps?

IAN JOSEPH
VIA E-MAIL

Here we go again! Someone has managed to get through the idiotic bureaucrats at the BBC and try to a make a comeback for our favourite programme, but yet again plenty of so-called fans have decided to tear it to shreds. I'm not particularly keen on *Death Comes to Time* myself, but as a first effort I think it deserves all the support it can have – but no, some of you out there have to vociferously slag it off in as many picky ways as you can. Why do you think we've had virtually no new *Who* since 1989? It's because of the mindless comments of these individuals. Don't get me wrong, everyone is entitled to an opinion – I'm not saying we should worship everything to do with the programme – but please, comments like " horrible, horrible rubbish" and " hypocritical Freedman" are nothing short of puerile. And they certainly won't send good signals to the people we need on our side. Please stop being childish and start showing some support. If you've got nothing sensible to say, don't say anything. Just keep your stupid mouths shut!

DARREN LAKE
PLYMOUTH

So much vitriol was expressed in **DWM** 320 over *Death Comes to Time*, one would have thought that your readers believed that – gosh! – Americans had produced the thing.

MICHAEL CHEVY CASTRANOVA
KALAMAZOO, MICHIGAN

Excellent! A good old-fashioned, DWM letters page punch up – that's what we like to see! But please, enough Death Comes to Time comments for now. We want to know what you all make of Real Time ...

The Third man

The Third Doctor: seen in a whole new light. ©BBC

Thank you, thank you, thank you for the brilliant *Complete Third Doctor* special. After reading it, I actually sat down and watched *The Mutants* and *The Time Monster* back to back and saw them in a whole new light. I now understand why so many people like the Pertwee era best. And it is reassuring to know that someone else likes *Planet of the Daleks* – it's repeat in 1993 was also the first I'd heard of *Doctor Who*, and it's a story I will forever remember for moving jungles, air vents, shadowy corridors, and a Dalek appearing out of nowhere as it was sprayed. Oh, and Jon Pertwee's gargley impressions of Daleks on the audio tape! And I can inform Mr Benjamin Cook that a 'basil brush' is a domestic implement for cleaning herbs!

ADAM BULLOCK
VIA E-MAIL

Don't confuse the child, Adam. He's only little ...

First The Complete Fifth Doctor, now The Complete Third Doctor – keep 'em coming! Can't wait for The Complete Sixth Doctor – but please, no rehash of those tired old bugbears: 'the Doctor and Peri argue too much', 'stories too derivative' and, above all, NOT those exploded myths of 'too violent' and 'Doctor too nasty' ...

It's always stumped me how fandom praises Tom Baker for snapping and snarling, beating up people, and coolly bumping off his foes in Seasons Twelve to Fourteen, while poor Colin Baker and Season Twenty-Two are criticised for doing pretty much the same. Lytton's hands gorily squashed by Cybermen? Condo's stomach bursting in a spray of blood? Doctor dispatching murderous Shockeye with cyanide? Doctor killing Solon with cyanide gas! Doctor using poison vines to kill nasty Varosians? Doctor deliberately shoving Greel to a horrible death in Energy Extractor!

PAUL SHAW
ALBANY, AUSTRALIA

More six appeal

I was pleased to see Colin Baker win the Best Actor award in your readers survey [**DWM** 320]. I grew up on 1980s *Doctor Who* and, as a 10-year-old in 1985, I thought that Season Twenty-Two was brilliant and that Colin was one of the best Doctors. Now, as a 27-year-old, I think there are better seasons than Twenty-Two, but I still think that Colin was potentially a great Doctor. I'm pleased to see people agree.

MICHAEL DONAGHUE
VIA E-MAIL

I for one am warmed to the cockles to see Colin Baker receiving his belated kudos. He is easily the best audio Doctor, and also the best TV Doctor. Once Nicholas Courtney and Tom Baker retire to that big old pub in the sky, and Peter Davison disappears up his own arse, Colin will be the elder statesman of *Doctor Who*, and I'm sure he'll be best at that, too!

ROBERTO PRESTONI
VIA E-MAIL

Methinks the joke that you were actually wanting at the start of the Colin Baker interview [**DWM** 321] was: 'Knock knock! Who's there? Colin Baker. Colin Baker who? Well, that's show business for you!'

No, sorry – that was cruel ...

BEN GOUDIE
VIA E-MAIL

Did you hear the one about the fan who– oh, no space!

NEXT ISSUE

Dig it!

Cruk! Has it really been a decade since Professor Bernice Summerfield burst onto the Who scene in Virgin Books' New Adventures? **DWM** bakes a cake and gives birthday bumps to our favourite archaeologist!

Hi-de-hiatus!

'TV shows comes and go, stars perish, formats disperse ...' Colin Baker considers cancellation, condemnation, and the catharsis of spurious morality. And reveals the secret of lustrous, healthy-looking, manageable hair ...

Vicious Veg!

Murder, mystery, mayhem and Mel aboard the Hyperion 3 as *Terror of the Vervoids* sprouts from our Archive. And maybe we'll finally find out why he's called 'Tonker' Travers ...?

Dig it!

The Eighth Doctor, Fey and Destini are hot on the trail of Izzy – and some right royal revelations – in a brand new comic strip adventure, *Oblivion* by Scott Gray and Martin Geraghty!

Plus

A bumper helping of The DWM Review! Ian Hogg refines his Victorian values! The Time Team probe Space Control! And plenty more webs of mayhem and intrigue ...

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GUESS WHO?

Part One

He's a man who travels through time and space in a police box. This much we do know. But what else have we really learned about the Doctor over the last 40 years? In the first of a new series Gareth Roberts turns back the (ormolu) clock to find the man behind the myth ...

When the editor of this magazine tells people about his job, one of the most common replies from the uninitiated (the ones who don't back off edgily, anyway) is 'How do you fill a whole monthly mag with features about *Doctor Who*? Surely 12 years into the 'resting' of the TV series there can't be anything much left to say!'

It's a funny old fandom. We know about Deborah Watling's childhood dreams, what Terrance Dicks keeps on his bedside table, how many balls the average Dalek has on its skirt, and that William Hartnell was clocked by a boom mic in Studio 1 at ten past six on the evening of Friday 17 September 1965. That's all well and good, but I can't remember when anybody – apart from recording artist Frazer Hines, of course – has tried to answer perhaps the most fundamental question, the big one, the enigma of the series' very title. Who-oo-oo-oo is Doctor Who? Where is he from? And, indeed, what does he do?

I was trying to work out why I like Doctor Who so much (like all fans of anything, too much) and it wasn't for any of the usual reasons. It boiled down basically to 'I really like the central character'. I reckon you do too.

One of the best lines in *Silver Nemesis* – and there are so many to choose from – has got to be Ace's rejoinder to Lady Peinforte, "He's a Time Lord – everybody knows that". (The runner-up of course is de Flores' "Have you any idea how hot it will be?") And everybody does. We take for granted a lot about the central figure in our favourite pop cultural experience, but the course of the TV series is packed full of unexamined mysteries, revelations and contradictions, not only about the Doctor's origins but his character, his motives, his principles, likes and dislikes, his sense of humour, the company he likes to keep. Is he a naughty schoolboy, a moral crusader, a grand manipulator, or an accident-prone twit? Is he an irresponsible, childish, self-regarding buffoon or a cunning devil who knows exactly what he's doing? These mysteries surround a lot of people, real ones as well as fictional, and they don't even change their appearance and personality every so often.

This strikes me as a rich vein that, in spite of the grand introspection of the Doctor in his non-televised adventures from 1991 onwards, nobody had really tapped. I'd really like to read an article about it, and I got tired of waiting for somebody else to do it – so here I go. It strikes me the best way to do this is chronological – and by the way, for these purposes only, the Doctor is real, and the production teams, writers, and, crucially, the pilot episode, *Radio Times* articles and press releases, the Target books, *New Adventures* and Cartmel Masterplans, are fictional. (I've just made myself disappear – oops!) Haven't we had enough value judgments? Today only, all *Doctor Who* is equally brilliant or terrible. Go on, admit it, you don't really care if you or I think John Wiles was better or worse than JN-T.

Of course this is an inherently silly exercise, trying to hash together the decisions taken by jobbing writers and producers over 26 years of BBC burnt omelette, cold chips and dreams of going to work on *Untitled* or *Triangle*. But I suspect it might be fun.

The First Doctor

CROTCHETY OLD MAN or EASILY-HURT CHILD?

We're used to seeing this Doctor as a grandfather figure; an old man with a powerful temper, a mad professor, a stern and forbidding figure. But this is just the surface – and when you look at him again, you get quite a different impression.

If we're going to be laying a few myths to rest, let's begin at the beginning. Ian and Barbara are not kidnapped in the dictionary-definition sense of the word. There is certainly no malice aforethought on the Doctor's part. In fact, it's his fear they will take his beloved granddaughter away from him which causes him to get lumbered with two people he regards initially as an encumbrance. He runs to the TARDIS console in a moment's terror, when Susan says she'd rather leave him than say goodbye to her new life in 1960s England. His bluster and arrogance is partly a front – his motivation here is his love for Susan.

The first episodes of the series raise a number of questions, not least of which is the position of Susan herself. We are given no indication whatsoever that she is not the Doctor's blood relation, and the bond between them is very strong, but there are a number of intriguing discrepancies in their characters and backgrounds.

And this leads us into another interesting area, one that spans all the series. When the Doctor says, "I tolerate this century but I don't enjoy it," he is clearly referring to its primitivism compared to the futuristic marvels of his own world, which can produce the TARDIS. But crucially, as he always will be, he is dressed in the clothes not of the forty-ninth century (or whenever) but the nineteenth.

The Doctor, an alien from an infinitely advanced planet, has chosen to dress and behave as an upper-class Edwardian gentleman. (Yes, I know this is a shorthand way for the producers to make us think 'archetypal eccentric' but, remember, they don't exist for the duration of this article). His manners, his morals and the extent of his detailed knowledge of Earth history all come from this era. He even thinks of himself on holiday in an Edwardian bathing costume (although oddly – very oddly – he doesn't know what cricket is). Why? What kind of person would be attracted to dress and behave like that? Or is it a case that the Doctor was 'naturalized' in the nineteenth century – another place and time he 'stayed too long'? When we see him there he seems more at his ease and more comfortable there that any other time and place. Or could it be that Edwardian England was one of the first places visited by the Doctor, and he took to it? Whatever the answer, and let's face it we'll never know, he's a definite type of the era; a reformer, a forward-thinker – Lord Shaftesbury, HG Wells, George Bernard Shaw – who nevertheless is a product of the time.

So, if Susan is the Doctor's granddaughter, and we've no reason to suspect otherwise, the next big question is – who were her parents, what happened to them, and what happened to the Doctor's "missus"? Strangely, Ian and Barbara never ask this question on screen, and we can only imagine the short shrift they would have got if they had from the secretive Doctor. We know the Doctor has other family (he refers to 'them' on Telos and says he 'doesn't know' if they're still alive in Ferric), and Susan recognizes the Dark Tower of Gallifrey, which would seem to suggest she's a native – or does it? The Doctor is quite happy to leave her with David in the twenty-second century – now if she was a fully-fledged Susandvoratrebandar or whatever, that would be a highly irresponsible act as she would be regenerating long after David had hit the dust. Indeed she has all the characteristics of a normal 15 year old human, falling in love, etc. Yes, she could be adopted – or what if she was the product of a family the Doctor set up on his travels? We've got

so enamoured of the Doctor's sexlessness that we forget his mild flirtation with Carneca, his hinted-at feelings for Jo and Nyssa, and the smacker he plants on Grace. What if the Doctor had a non-Gallifreyan "wife" and descendants? Susan's knowledge of Gallifrey could have been from tutelage rather than experience. (Although her description of her planet's orange sky does fit in rather nicely with the wasteland of *The Invasion of Time*.) She might have hit on the handy form of addressing the Ship as TARDIS (only picked up by the Doctor as time goes along) along the way.

Whatever the case, Susan remains a bigger enigma than the Doctor, but this isn't 'Who Is Susan?' so let's move on. Except – hold on a second. There's another mystery hanging about here. Who is I M Foreman, and what happened to him? Presumably the Doctor had the TARDIS moved to the junkyard – after all, a police box looks very out of place there. People probably kept trying to use it; he's very conscious of the problem the next time he returns to 1960s Earth with his 'Out of Order' sign at the ready. I M Foreman doesn't look after his yard, that's for sure. But Susan takes her second name from the sign on the door – and that may mean she selects her first one as nicely inconspicuous too – her version of the Doctor's later 'John Smith' – to enrol at Coal Hill.

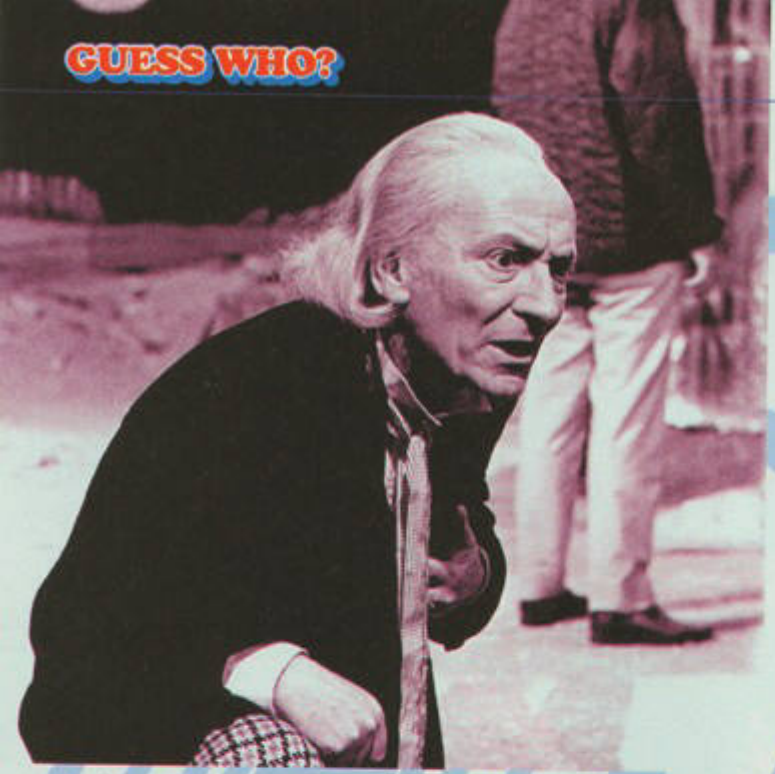
The Doctor doesn't seem to need an alias yet. As previously noted, he appears to spend his time fixing up the TARDIS and either buying or stealing electronic equipment to convert for that purpose. (Rather oddly, he seems to be known to the contemporary scientific community in *The War Machines*, hinting that he had some kind of career as a scientist at this time.) Here, at the series' very beginnings, his attitude to the TARDIS is interesting; he claims he can plot a course if he has precise time/space coordinates about a point of departure, and also that 'certain of the codes are still a mystery to me'. As later events make clear, this is all bluster, which we would do well to remember when the Doctor talks about touchy personal areas. He can make the TARDIS travel from place to place, but he is never really in control. He claims he was "a pioneer once, among my own people": that the time path indicator has "been in the Ship ever since I built it". So either he built the TARDIS and somehow lost his ability to handle it, which is entirely possible, or this may all be bluster too – it's up to you. One thing is clear – he is extraordinarily prickly about criticism of his handling of the Ship, and this continues through his whole screen life.

Sticking with those crucial first thirteen episodes in all their grisly griminess (well, compared to the rest of *Doctor Who*), let's shift back to the Doctor's character, and that attempt on the life of the wounded Za. To us, as contemporaries of Ian and Barbara, this is a shocking act completely at odds with the Doctor's later morality. But let's look at it from his perspective. He's lumbered himself with two intruders with all the wishy-washy liberalism of the twentieth century, a society that can afford to entertain ideas of common humanity. Even Ian realises that the Doctor is in the right and they should abandon Za to save themselves. The Doctor quite understandably assumes they'll be killed in the forest of fear, and is contemptuous of Barbara's compassion for Za. His viewpoint stems from a far wider perspective, ("You don't understand these people, their minds change as rapidly as night follows day") from centuries of practical experience (as he tells Barbara in *The Aztecs* about stopping to interfere with primitive peoples "Believe me, I know") and he's absolutely right. He's prepared to finish off Za – not murder him, if we're splitting hairs – to save all their lives. It's only thanks to his ingenuity at Kal's later 'trial' that they escape at all, and he provides that with the rejoinder "These people are just as susceptible to mass hysteria as the people of your time".

So who is the Doctor here? Essentially he's the dangerous mixture of a childish personality with a ton of knowledge and experience, unused to having

'The First Doctor's bluster and arrogance is just a front. His real motivation is his love for Susan and his fear she will leave him.'

GUESS WHO?



his authority questioned, and scornful of the moral framework of twentieth century humans. It's the question of challenged authority that crops up in the next story, as he tricks the others into exploring the dead city of Skaro – a harmless trick that ends up putting them all in terrible peril. He is despairing of the Daleks' 'senseless slaughter' of the Thals, but is quite prepared to leave the Thals to it until he realises the fluid link has been taken. And this is another of the interesting points about the First Doctor. His adventures are very rarely, if ever, motivated by a desire to right a wrong, but simply to get back to the TARDIS and get away. In nearly every story of the series first three years the Ship is rendered inaccessible – the key is stolen by a Venetian explorer, or some masonry collapses on it, or it falls down a ravine, or it's dragged away by the Zarbi – and the dynamics of the story are more about getting back to it and only incidentally about correcting an injustice. This Doctor is an insatiably curious scientist who cannot resist blundering into other people's business, not quite yet a moral crusader.

As the TARDIS leaves Skaro the situation may have mellowed a little, but not very much. It's the next story that sees the shake-up that allows the four travellers to relax, trust and like each other, and points the Doctor in a new direction. Now, the Doctor's explanation about 'the tiny spring' that jams the Fast Return mechanism is all very well, but there's something else going on here. The TARDIS has the power to change the personalities of its occupants, exacerbating all their worst faults. What if it did this deliberately, forcing a psychological crisis to bond the four together? Susan's scissor frenzy, the Doctor's irrational threat to dump Ian and Barbara, Barbara's aggression, Ian's fear of the Doctor – all of these traits are exaggerated by the TARDIS in its supposed attempt to solve its dilemma in a manner that would make the producers of Big Brother proud. And the Doctor is never the same again. As he tells Barbara when the crisis has lifted "We must learn to live with each other" and from this point he is a considerably mellowed character, who has come to respect and like Ian and Barbara, and treat Susan less forbiddingly. As Barbara rightly points out he owes his escape from the cave of skulls to them. It is as if the TARDIS confronts the Doctor with the worst about himself in order for him to step back from it. He realises he has judged Ian and Barbara too harshly, and although his quick temper and (to us) skewed perspective will never change, he becomes a more open, agreeable character. At the end of the story he makes the first of what will become his trademark historical namedrops, telling Ian his winter coat belonged to Beau Brummel (which, significantly, Susan knows nothing about).

'The Doctor deplores the Monk's "tidy-as-you-go" attitude to history, demonstrating a big difference between the two men.'

And after the first 13 episodes (come on, where's that VidFIREd DVD box set?) life for the Doctor becomes a lot easier as he learns to rub along with Ian, Barbara and the adolescent Susan. He swiftly changes into a more comic character, with his blusters, forgetfulness, lack of self-knowledge and short temper now played for laughs. (Remember the bangs and flashes of his work on the Time Space Visualizer and his brusque "I have the directional instincts of a homing pigeon" in *The Chase*?) Although he still views humans with some amusement and condescension (witness his fanatical laughter at Marco Polo's dreams of a flying caravan, or his remarks about Ian and Barbara when he hears them explaining him to Vicki; "silly children") there is none of the edge of contemptuous menace displayed at the series' start. He gets drunk and silly with Kublai Khan, swapping tips on arthritis when he can't 'kow-tow' after all that hard horse riding; revels in acting as defence attorney for Ian on Marinus; and enjoys showing off as a provincial citizen of the French Revolution. He's an attention seeker of the most infuriating sort – the kind that merit the attention when you give it to them.

He is fiercely protective of Susan, and still finds her growing pains a problem – especially her independence of spirit when she goes off with the Sensorites. He tries to deny to himself the crisis is coming, that she will want to stay in one place and put down roots – as if threatening her with "a jolly good smacked bottom!" can still do any good. (As a smoker and a smacker the Doctor would run into trouble with the social services nowadays.) When that day inevitably comes, he makes the decision for her in what remains a beautifully written scene, showing his sage-like maturity and his gift for the *mot juste*. This story also displays what we might call his first moral stand, when hesays of the Daleks that he will "pit [his] wits against them and defeat them" minutes after meeting them for the second time in a theatre of war that is very unbalanced in their favour.

It's worth stopping here to work out why the Doctor loathes the Daleks in particular. They are the antithesis of what he refers to in his farewell to Susan as his beliefs; they put people in camps, they view themselves as racially superior to the Thals, they have sacrificed their individuality and humanity to the drone ideal of the fascist. This is our first real glimpse of the Doctor as a hero – a fierce individualist, quite unswayed by peer pressure, a scientific rationalist with a firm ethical standpoint. The Daleks are everything he can define himself against and he takes a positive glee in wrecking their schemes, as he will later in overthrowing the regime of Jano and the Elders. The low grade villainy of the Earl of Leicester or the city administrator of the Sense Sphere he is comparatively indifferent to; it's world-conquering schemes he feels he has a responsibility to challenge. He opposes Bennett's genocide of the Didonians and the Animus' despoilation of Vortis. He makes a definite stand against the Daleks' solar invasion plans of 4000 AD, risking his own life to steal the Tarranium Core.

Susan Who?

Perhaps the most interesting enigma surrounding Susan, whether or not she's the Doctor's granddaughter, is the disparity between her knowledge and experience and the Doctor's. According to the Doctor, they are wandering exiles – cut off from their own people and civilisation. It seems on the surface that they must have left their home planet at the same time. But Susan is gauche, nervous, lacking in confidence, inept and above the expected levels of linguistic training in early adolescence. She's far more of an alien – she listens to pop music as if not only beat groups but the entire chromatic scale of Western music is unknown to her, and doesn't realise how odd it is that she can read a huge book overnight. And most importantly, Susan views life in an English state school in 1963 as a paradise, while the Doctor regards the twentieth century as primitive and ridiculous.

Let's stop and imagine what the Doctor and Susan's travels were like before the series began. The child Susan loves and respects her grandfather and wields no opposition to him whatever – she obeys his every command. The Doctor styles himself as an explorer, a rootless wanderer, but above all a scientist – "some sort of doctor, isn't he?". He has a notebook, carries out tests, is insatiably curious. In essence he is a student of the universe he travels through. He cannot resist the opportunity to learn something new – a defining characteristic that sometimes rebounds on him. Susan does everything he asks of her. Then she hits adolescence and Coal Hill School.

The TARDIS appears to be in need of repair at the start of the series – the Doctor makes shopping trips to replace faulty filaments, and the camouflage mechanism is damaged on its next trip. (We'll come to the Hand of Omega later, don't fret.) Whatever the reason, the Doctor and Susan are forced to stay in this 'one place' for much longer than usual – a whole five months – and for some other unclear reason, the Doctor enrols Susan at Coal Hill. Perhaps it was Susan's request – the Doctor's barely repressed contempt for "that ridiculous school" makes it seem unlikely it was his (witness also his remark "I know something like this would happen if we stayed in one place too long"). Coal Hill and the lifestyle of a 1960s teenager are a revelation to Susan, and we can infer from this that her previous life was staid, lacking in company of her own age and any self-determination. She chooses her new life – and the Doctor is both jealous on a human level, and judgmental about that lifestyle of (what we see as) freedom and choice. He would clearly prefer Susan to be studying, if anywhere, at some Victorian boarding school.

This of course conflicts with his advice to Barbara in The Aztecs, advising her not to interfere and telling her "you can't rewrite history – not one line!", which flies in the face of much of the rest of the series' attitude to time travel – as soon as The Time Meddler, the Doctor warns Steven and Vicki they might cease to exist if the Monk succeeds in his plan to alter the outcome at Hastings. Perhaps his foreknowledge here comes into play – he knows Barbara is on to a loser, not because she physically cannot change history but because the Aztecs will have her on a spit roast sooner than you can say Quetzalcoatl, and she's rocking the boat when they need to keep relations free and easy to get back to the Ship. We'll return to the Doctor's attitude to the web of time and his part in it in a later part of this series.

After Susan, the Doctor gets less of a chance to express any really heartfelt personal emotions, and his character becomes a lot less complex. The loss of the only family member we ever see him with makes him even more of a rootless figure, until we get to see the Monk. The Monk has a superior TARDIS, of which he has full control, and left the Doctor's planet 150 years' after the Doctor did. In many ways the Monk is similar to the Doctor, although their relationship before their meeting in 1066 is left unclear. But the Doctor deplores the Monk's 'tidy-as-you-go' attitude to history, and this demonstrates a big difference between them. While both are childish and erratic, the Monk views humans as insects and their history as an insignificant patchwork he can play around with like a game. Even at the series' beginnings the Doctor never felt like this. He dislikes the trivial twentieth century but, as we have seen, considers himself at home in the previous one, and has something of an affinity with Earth and its intelligent inhabitants. He is protective of Earth's established destiny, and goes out of his way to keep it the way it is. He has no hesitation in saving Earth from the Daleks twice. This reveals another essential trait of the Doctor's – his ambivalent relationship with humanity and individual humans. He simultaneously despairs of humans – railing at the Liverpool constabulary – and enjoys their company; he is obviously fond of Steven, Vicki and Dodo, but still expresses a desire to be on his own which is thwarted by the entrance of Ben and Polly. To the Doctor, humans are perhaps the kid brothers and sisters of his own people – they're certainly a lot more similar to him than any other aliens we meet. (And let's face it, a series where the Doctor's favourite planet was Vortis would probably not have lasted 26 years.)

It is as if he comes to view his mission in life less as a scientific exploration, although there will always remain elements of this, and more as a defender of the weak against the strong when the need arises. So while he despises the Monk's clumsiness and amorality the Doctor does similar things but justifies them in a loosely defined moral framework.

The Doctor's attitude to weaponry is worth mentioning here. He never goes looking for trouble, he always blunders into it. He tells Tyler "I never take life except when my own is directly threatened" and fumbles around with Doc Holliday's gun as if he's never seen one before – although he's quite capable of looking after himself, dealing with the assassin Ascaris with wrestling tips learnt from the 'Mountain Mauler of Montana' and crowning the French road works overseer with a playful smack on the head from his cane, though when he can he prefers to run rings around someone with a trick – as he extricates himself from the Monk in Egypt, the Toymaker and the card playing pirates of the Albatross.

In the Doctor's moral code, unarmed self-defence as and when is all very well, but thinking ahead and carrying a weapon is definitely not. Some of this is equivocation – he'll gladly use a big weapon like the Time Destructor, but this is more of a way of turning his enemies' traps against themselves in true Brer Rabbit style. The Doctor delights in proving that an unarmed bumbler with only his wits about him can bring down pre-planned invasions of galactic scale, but he does this in a casual, arbitrary way, and this is something that hardly varies as his regenerations progress. Whether this is any better than the Monk's dabbling when viewed from a wider perspective is something he will be called to account for on several later occasions, but it remains a defining characteristic. As the adventures of his first self go on, this becomes more and more sharply outlined – in the last handful of stories he is as irascible as ever but much more moral, for example telling Ben and Polly they have to stay to save the Cornish villagers from Pike.

Nevertheless, despite his tactile closeness to the rootless Vicki, the Doctor always retains a certain distance from his later companions. It's hard to say how exactly he views Steven and Dodo – the most common adjective he applies to them is 'ridiculous'. He tells Steven they cannot take Anne Chaplet with them as the massacre of the Huguenots begins, and despairs that Steven, like the others before him, cannot understand the pattern of time as he can, and how Ian and Barbara were always clamouring to get back home rather than relish their incredible journeys. His urgent reflection that he cannot return home is another tantalising hint as to his origins. (It's worth remembering too that one of the alien delegates to the Dalek conference on Kembel replies to the Daleks' description of the Doctor as a white-haired old man with the line "That is how he appears to you", hinting at an even stranger ancestry than we supposed.) The Doctor is never quite the same after Susan's departure and this incident points up the looseliness ("Now they're all gone") of his perspective on time and space, and the lack of warmth between himself and the headstrong but rather bland Steven and the loud, irresponsible and excitable Dodo.

So the groundwork, and much more, is all there by the time of the Doctor's 'renewal'. We know quite a lot and very little about him. Crucially, we have no idea at this stage in the series' history how and why his travels began, but we get some important revelations in the time of the Second Doctor. Don't we ...?

The Second Doctor

COSMIC HOBO or CLUELESS IMPROVISOR?

The second Doctor starts his life as a subtle, mysterious and complicated character – and gradually becomes less subtle, less mysterious and less complicated. There's something very suspicious about his first moments as 'the butterfly' that has emerged from its 'chrysalis case'. He's wearing different clothes, and after a few seconds is taking the universe in his stride as if nothing had happened. His first words are rather interesting – 'Think of one thing, concentrate on one thing ...' repeated like a mantra, almost as if this was a technique he's been trained for. The renewal is "part of me, part of the TARDIS", but this is the closest we get to an explanation before he's striding out on to the surface of Vulcan as if he's been the Doctor for years. It's rather peculiar that he refers to his earlier self in the third person as 'the Doctor' ("the Doctor kept a diary, didn't he?") But this aside, there is none of the identity crisis we expect, and would certainly come to expect in subsequent 'renewal' stories. The change is not gradual – it is sudden and jarring, and we're not five minutes into his tenure before he's getting involved in the story with the renewal seemingly already forgotten. It's as if the second persona is ready and waiting to take over, to step up and carry on, business as usual. (Interestingly, Padmasambhva has no problems recognising the Troughton Doctor in *The Abominable Snowmen* – and he doesn't seem to be expecting Susan.)

Perhaps this is because this is the only occasion in the series' history where a renewal/regeneration takes place at the natural end of a 'life'; all right, the only similar renewal is Tala in *Underworld*, and she also gets up and carries on like nothing's happened. Anyway, this is entirely characteristic of the Second Doctor – because one of his chiefest traits is that he is always at least one step ahead.

In his first stories he is elusive, odd, unexpected – always turning up in strange places doing strange things with an agenda of his own. In *Power of the Daleks* he muses over the scrap of metal from the Dalek capsule without confiding in anyone but the audience; he can orchestrate and anticipate the reaction of the Redcoat guards to the tune of Lillibulero in *The Highlanders*; he crawls across the floor of the Moonbase collecting scraps of clothing for testing to the indignation of Hobson; and he sprays Zarroff with pepper from the end of his recorder. These Season Four stories are stacked with such moments of charm, and their principal purpose is to allow the audience and the Doctor to be ahead of all the other characters. Where the First Doctor was generally open and rather arrogant about his plans, the second is elusive, letting others into the know only at the last possible moment. The overall impression of the first two-thirds of the Second Doctor's tenure is of him standing at the back, reacting to things, warning the authorities to stop drilling, or turn off the pump, or evacuate, and being dismissed until it's too late. But when it is too late he spreads his wings – taking control, issuing orders.

It's hard to tell what he really thinks about his companions at first – he has a childlike interface with them, but one suspects that might be all it is.

It's interesting to note that when he finally gets an intellectual equal as a companion in Zoe, he is far more frank and open. They can share a grimace when they hear that the Krotons are going to test Jamie's intelligence, and he can gleefully explain his plan to defeat the Cybermen. His plan to drain the mind of the Intelligence is typical, and he has only himself to blame for its failure – because, once again, he hasn't told anyone else about it. His policy seems to be not so much a Machiavellian cosmic manipulation but much more simply, a belief that the fewer people know what he's up to, the better. He plays along with the Daleks, deceiving Jamie with the best intentions. What most people have missed about this strand of the story is that the Doctor has manipulated Jamie into believing him (the Doctor) to be a manipulator – as part of his manipulation of the onlooking Daleks. Unlike his seventh self, this Doctor does-

More than human?

The Doctor's ancestry in the 1960s stories is never really specified – he comes from a "planet" that he is "cut off from", that he "can't go back to", but there'll "come a day when (he's returned)". The only others of his people we meet are Susan (probably), and the Monk and the Security Chief (definitely). In later stories the Doctor is clearly stated to be a Time Lord with two hearts, different body temperature, hundreds of years old, etc. But in the black and white stories these later facts are sometimes flatly contradicted – Ian tells Barbara the Doctor's "heart" is still beating in the Space Museum (OK, so he probably would've got checking for a seconds – but the Doctor's physiology is checked out as totally human by the Chameleons and the Dominators. The only age he ever gives is 450 years in Tomb of the Cybermen. The hint that his human appearance may be a kind of disguise in Master Plan is reinforced in Evil by the Emperor Dalek – it is stated that the Doctor's travels through time have made him 'more than human'. This implies either that something the Doctor encountered on his travels has done this to him – or that the travels themselves – perhaps the sheer amount of hopping about – have altered him. Remember the Doctor and Romana as 'perpetual outsiders' in City of Death!

Is Who the Doctor?

It's become one of the saddest mantras of fandom over the years that Doctor Who is the name of the series, not the character. Within the series, upfront and on screen, there are several suggestions that it is – the fifth episode of The Chase is quite explicitly called The Death of Doctor Who; every episode until Part One of Castrovalva credits him as Doctor Who. WOTAN knows him as Doctor Who; he calls himself 'Doctor von Ver' in The Highlanders, signs himself 'Dr W' to Zaroff, and there are numerous examples of nods to the audience over the name, like Kg's "Exactly" in reply to the question "Who is the Doctor?" The scientists in The War Machines know him (as Doctor Who?) before the story starts – so it's entirely possible he used it as alias on several occasions. But what is his name? Theta Sigma in The Armageddon Factor sounds like an American-style college 'frat' nickname, and this is confirmed in The Happiness Patrol. His exact contemporaries on Gallifrey also tend to use nicknames – the Rani, the Master, the Monk – but as we later learn, Time Lords can have ridiculously silly long names like Romanadvoratrelundar; they (or at least Gallifreyans) can also go by names like Borusa, Runcible, Dexx and, er, Damon. Perhaps the Doctor has a similarly silly long name, like Doctorvenatrix Iundar, or an embarrassingly prosaic name like Liam. We'll cover his 'doctorate' in later articles, so don't write in, it's just for fun!

It's not go looking for trouble – he can't control the TARDIS, which rules out the pre-emptive strike – but when he gets the chance, he has no qualms about confronting and facing down those 'terrible things' from the far 'corners of the universe'. He has none of the qualms shown by his other selves, and though he's never gung-ho about his victories he never worries about them either.

He adores secrecy, as Jamie succinctly puts it in *The Evil of the Daleks* – "we don't matter to you" – and there is some truth in this. What on earth he thinks he's doing helping the Putty expedition to untomb the Cybermen is never made clear. He must know full well the horror that will result – perhaps he just wants to make sure it happens when he's there to deal with it.

What's alarming is that his dumb shows to the Dominators and the Krotons, where he's trying to pass himself off as an idiot, are not that much different to the face he shows his companions. One gets the impression of a cool, calculating intelligence somewhere back behind the mask – a far cry from the obvious First Doctor, who couldn't keep his emotions off his face. In *The Three Doctors*, it's fascinating to see the psychology of the Doctor's different approaches acted out – the Third is utterly bemused by the Second's attempts to rile Omega, which he explains as 'testing his (Omega's) self-control'. Reacting the wrong way to threats and being written off as an idiot is the biggest weapon in his arsenal – but then what is his true personality?

He looks extremely assured in *The Wheel in Space* when asked about his mental stability. We hardly ever see him in relaxed, social situations; he is scruffy, hardly ever changes his clothes. It is as if adventuring is the only thing he does and the only thing he's interested in. He never wants to relax, never complains about his health or clothes he's given to wear – as if all else was on a trivial level, a lower plane than his battle with the monsters. As soon as he's beaten his foe he likes to be away, usually without even saying goodbye.

His elusiveness extends to his relationships to his companions, which are far simpler than in his first body. He is avuncular and protective of Ben, Polly, Jamie and Victoria. His disarming honesty and openness to Victoria in *Tomb of the Cybermen* is an exception to the rule – and also the only reference to a family aside from Susan until the final season and the TV Movie. His most interesting and slightly spiky relationship is to Zoe. If Jamie is his ideal friend – trustworthy, simple, strong, but accepting and doesn't think too hard – Zoe is the opposite, a challenge. Her cleverness actually makes him nervous. She can't and won't be fobbed off with his usual charm, and he has to deal with her much more honestly and respectfully. In these moments we see him as a calmer, less manic character. His farewell to Victoria, and later to Jamie and Zoe, and his obvious pleasure at seeing the Brigadier in *The Five Doctors*, are all evidence that his feelings for his human friends are warm and genuine. Compare these people to the Time Lords of *The War Games* and it's not hard to see why.

'When the chips are down and there's no clever way to fox his opponent, the Second Doctor reverts to a kind of childlike panic.'

And nervousness is another defining characteristic. We see him lose control a lot – an overall impression of the Second Doctor is running, tumbling over, falling into foam. This is a very sharp contrast to his secret machinations – but when the chips are down, when there's no clever way to fox his opponent, he reverts to a kind of childlike panic. It's the constant struggle between the secretive mystery man and the panic-stricken clown that give the character his unique essence – and this is nowhere better displayed than in his final story.

If the mask showed signs of slipping with the Emperor Dalek, it comes off completely when the Doctor meets the Security Chief – another one of his own people, and the first mention of his history for many years. He is instantly more adult, more sober, more open in his dealings, as he appeared to be with Victoria in *Tomb* – although this begs the question of whether this is only another mask, as he is double-crossing the Security Chief. The Doctor employs all his skills to defeat the alien war games – a mix of scheming (pretending to betray the humans), on-the-spot inspiration, and much panicked running from place to place – but when the problem becomes too big for him, he can only turn to the Time Lords.

But strangely, in the process we don't learn very much about the Time Lords or the Doctor. The Time Lords can 'live forever'. There are plenty of Time Lords, a kind of worker caste, and lots of TARDISes. The Doctor's appearance has 'changed before' and will 'change again' but there is no indication of what this process entails. He was 'bored' and wanted 'to explore'. Note that 'explore' is all; there is no mention of a moral crusade against evil in the universe – something that American fans in particular always try to rationalize the Doctor with.

The Doctor's defence of his explorations is that he has corrected many wrongs, saved lives – but crucially, not because he's a hero, not because he seeks out injustice, but because he was passing and it seemed like the right thing to do. He doesn't deny the charge of intervention, but paradoxically it's clearly much more his mission in life than most of the other Doctors. He obviously enjoys it – as the Valeyard will point out many years later, he's become proud of it. And that conflict between pride and good intentions will form the backbone of the character in his third self.

TO BE CONTINUED

"I felt obliterated by that awful outfit. It was a mistake."

HE BIT NICOLA BRYANT'S BUM, FANCIED KOO STARK'S HAIR, AND THINKS SEASON TWENTY-TWO WASN'T VIOLENT *ENOUGH*! COLIN BAKER TALKS SENSE (WELL, CLOTHES SENSE AT LEAST!) TO BENJAMIN COOK IN THE SECOND PART OF OUR REVEALING INTERVIEW ...

"You can bog off, whoever you are!" So says Colin Baker, as his mobile phone sounds off in the middle of our interview. "Hmm! I'd better answer it" – it's his eldest daughter – "Oh hello. I'm being interviewed, so make it quick ..." I could be mistaken, of course, but Colin Baker's mobile ringtone sounded suspiciously like the Doctor Who theme tune – the Howell arrangement, I think. It's hard to tell. "Oh – I know!" he groans, hanging up. "How embarrassing. I mean, it is quite nice, but I'm the one person who can't really get away with it! I had a *Match of the Day* ringtone, but my 14-year-old daughter said, 'Can I put in a tune?' I said, 'Yeah', and she put in bloody Doctor Who, which at the time was amusing, but ...

"I'm a school governor – a parent governor, you know – and I was interviewing someone for the new head teacher's job the other day when my mobile went off! The Doctor Who theme started blaring out from the bag beside me – 'diddle-de-dum, diddle-de-dum' – and I was, like, 'Oh my God! How inappropriate!' I'll have to change it back, because wherever I go I'm accompanied by that music. I feel so egocentric every time it rings!" He smiles, mischievously. "Erm – shall we continue? Where were we before we were interrupted?"

I had asked Colin what his initial thoughts were on how to play the Sixth Doctor. "Ah yes! I realised immediately," he explains, "that I had been cast because of something that (producer) John Nathan-Turner had seen in me as a person. He told the story about that wedding that we went to ... The lady who'd been Assistant Floor Manager on *Arc of Infinity*, Lynn Richards, invited us to her wedding, and it was one of those days – we all have them now and again, though not often – when I was really up for it. I enjoyed myself. I wasn't pushy, but I was amusing. And people liked me. I was awake, you know, as if I'd taken cocaine, even though I hadn't – I've never touched the stuff – but it was that kind of high ..."

Colin kept the other guests entertained with his impromptu jokes and anecdotes – "and it was on the way home from that party, apparently, that John said to Gary [Downie, production manager]: 'I think I've found my new Doctor Who.' I didn't know I was auditioning at the time – but when he offered me the part, and John explained about that party, I was aware that he wanted me to draw on qualities that he had seen that day. Slightly larger than life, a bit bombastic ..." Is Colin saying that he was, effectively, playing himself? "Well, no – I like the idea of 'acting' rather than 'behaving', I suppose, but ... He didn't want me to play somebody completely different. And it meant that it was an easy part for me to play."

> 'Twin Dilemma was actually a very brave story. I think we needed to wrong-foot the viewers ...'

Colin and JN-T arrive at the Sixth Doctor press call © T Clare

Nathan-Turner decided to break with recent precedent by making the new Doctor's début story the final one of the season, rather than the opening adventure of the next. The aim was to engage the viewer's interest in the newcomer – "but The Twin Dilemma wasn't the best script to start off with, although I suppose, in a sense, you don't want the best script ever for your first story. If The Twin Dilemma had been cracking, that might have overshadowed the whole process of regeneration. I wouldn't change the original idea, but perhaps it could have been better executed." But wasn't it a mistake to make the Sixth Doctor so damned unpleasant? "Depends how you define a mistake. With the wisdom of hindsight, would I have done the same thing? Hmm. I don't know that things would have been any different, actually ...

"I don't like television that assumes everyone is thick!" argues Colin, passionately. "I like stuff that

makes even the most intelligent and perceptive of us unsettled. I thought *The Twin Dilemma* was brave, but not a mistake. I thought the programme was big enough – and I still do, despite the uneasy reaction – to withstand that kind of shock, and I think it possibly needed it. We needed to wrong-foot the viewer."

The Sixth Doctor's costume was designed to be as tasteless as possible. Surely that was a mistake? "I never cared for it," he confesses, "although my costume is having something of a renaissance! I've always said that I didn't like it, but people are now saying, 'Oh no – I like the costume!' – but then, I was all right, because I was on the inside looking out! I mean, logically, if you're going to snoop around an alien planet, you want to wear something that blends into the background. My costume didn't blend into the background anywhere! It would have made a chameleon explode!

"The whole outfit was shorthand for how John Nathan-Turner perceived my Doctor early on, but I don't think that needed to be continued. The Doctor should have ditched the coat by – I don't know? – *The Mark of the Rani*, and put on something tasteful, but that coat had cost so much bloody money!" Did Colin ever feel upstaged by his outfit? "I felt a little obliterated on occasions. That coat said too much. In his later years, John did acknowledge that my costume was a mistake."Does Colin have anything as tasteless in his own wardrobe? "Oh probably! I did have back in the 1960s – flared tapestry trousers and so on! And I have things in my wardrobe that don't fit." Get away! "The elastic doesn't fit anymore. I tend to dress in rather grimy black colours now."

Colin Baker's first scene as the Sixth Doctor was, of course, the regeneration sequence at the very end of 1984's *The Caves of Androzani* – but Colin was unable to squeeze into Peter Davison's spare Fifth Doctor costume, so he performed his sequence with his trousers undone! "Yes – all right! Rub it in!" Is there any truth in the rumour that Colin took this opportunity to moon Peter's then-wife, Sandra Dickinson? "Hmm. I don't think so. Where did that come from?" Erm – *The Caves of Androzani* DWM Archive! "I might have done it since, because I now know Sandra a lot better than I know Peter, having worked with her on a stage play eight or nine year ago. I may well have mooned her on that – but I don't think I did then. I'd like to own up to that, 'cos it sounds like fun ..."

With Peri in *Attack of the Cybermen*: "Had I shown any physical affection it might have been misconstrued!" © BBC Video

Colin has never been entirely satisfied with the regeneration: "They had Peter Moffatt [*The Twin Dilemma* director] come in to direct that scene, rather than entrust it to Graeme Harper, who was less experienced on *Doctor Who*. I'd been hanging around all day to do it, and they kept putting it off, and we ended up squeezing it in at the end of the day ... And it's much harder doing one scene than it is a whole episode, because you invest too much attention on ever single syllable – it needn't have been endowed with so much intensity. And, as it was, I hated the way that I noticeably blink at the end of that scene. We only had one take, but it didn't work for me. I was hypercritical. I would have liked another go."

I wonder whether Peter offered Colin any words of wisdom. "Nah – but I did ask! I went to his farewell party, and I approached him and said, 'Well done, Peter. You were a wonderful Doctor.' I told him how humble I was to be taking over from him, and I said, 'Any tips for the new boy?' – I didn't really want any, but it was the polite thing to say – and he said, 'No', and that was it! And I remember thinking, 'One day in the *distant* future, I will have a leaving party like this' – but of course I never did, because I didn't have a proper end that we knew about ..."

'I asked Peter at his leaving do, "Any tips for the new boy?" And he just said "No"!'

How did Colin get on with actress Nicola Bryant, who portrayed companion Peri? "Nicola was initially slightly distant with me," he admits, "and I later discovered that Peter had been winding here up, saying to her, 'Colin Baker, eh? Ooh dear!' – sucking in air through his teeth – 'Have you worked with him before?' And she'd say, 'Er – no! What is it?' And Peter would go, 'No, no – nothing. I'm sure you'll find out for yourself.' He was just winding her up – the swine! – but she was, like, 'Find out what!? Peter!' And even though she sort of knew it was a wind up, he planted seeds of doubt in her mind, so she was quite reserved with me. And she had been doing the show for longer than I had, so I suppose I was unknown territory."

And it can't have helped that the two characters didn't seem to get on? "And she was strident and abrasive – the character, I mean! Our relationship wasn't ideal, I know, but it was a tricky relationship. I mean, we were a male and a female travelling through time and space – and I wasn't as old as Methuselah then but of robust middle-age – and Nicola was an adult female of, erm, voluptuous proportions that the majority of the men watching had fantasies about! Thank God our relationship was abrasive, because it removed the possibility of what John charmingly referred to as 'hanky-panky in the TARDIS'! There was no question of that – but had I shown any kind of physical affection towards her, that could have been misconstrued.

"Funnily enough, I was able to show physical affection later with [Mel actress] Bonnie Langford," he considers, "because Bonnie was more girl than woman, in a sense, whereas Nicola, despite her youth, was far more woman at that time – but she was saddled with her character. Peri was a highly-qualified biochemist, and she was American – and that indicates loud, and strident, and obnoxious. And we all know that that stereotype is spot on, so that's all right," he teases, "but it was just a bit too formulaic, which was unnecessary."

Why, though, did Colin feel the need to bite Nicola's bum during rehearsals for *The Twin Dilemma*? "That was one of those incidents – isn't it funny? – that you look back on and think, 'Why the hell did I do that?'" And, erm, why the hell did he? "All I can say is that I was 'up' at the time." Pardon? "Oh no – I don't mean that! I was energised – I was 'up' in the emotional rather than the physical sense! I was enjoying myself." I bet you were! "No, no – stop it! I didn't judge accurately the relationship that we had at that moment. I though it was a fun relationship. And I'd been rehearsing a scene where I hide behind her with my face pressed up against the bit of her that was level with my face when I was on my knees, which happened to be her rather nice bottom ... I mean, I didn't savagely rip a chunk of flesh off! I bit her bum in a jokey, affectionate way." How did she take it – so to speak? "She was kind of surprised, and I realised instantly that I'd gone a little too far.

"I'd misjudged the moment, but she dealt with it well," he elaborates. "She couldn't really do anything else – if she'd fallen to the floor, it would have made life difficult for the next few years." So you instantly apologised, then? "Erm, not exactly! I compounded the error ... Later that day, Kevin McNally [Hugo Lang] joined us in rehearsals, and we bonded quite quickly – slightly laddishly, I suppose – and I said to him, 'I bet you a fiver that you can't bite Nicola Bryant's bum', not having told him what had happened earlier that morning! And being the lad that he was – men behaving badly! – he promptly walked over to Nicola, knelt on the floor behind her, and bit her bum. And he got an upper-cut for his pains! She went mad – but we all laughed afterwards, and it broke the ice ..."

I wonder why exactly this good-looking, half-naked, American female was such a popular *Doctor Who* companion? "Heh, heh – beats me! I suppose it was true," reasons Colin, "that Nicola was a means of engaging the interest of the senior male viewer, because *Doctor Who* was a family show – and Nicola was thrown in for the dads. And although there wasn't a piece of paper that said 'Nicola Bryant must show as much boob as possible', I suppose that was kind of implicit in the costume design."

Was Colin ever distracted by Nicola's voluptuous figure? "Not really. All actors and actresses have been in theatres with only one changing room, so we're used to seeing bums, willies and boobs all over the place." Was Nicola ever distracted by Colin's voluptuous figure? "She wasn't distracted by mine any more than I was hers! Thank you for putting it that way – yes, because she could easily have been distracted by my, uh, yellow trousers or my, ahem, ticking thing, erm ..." Shall we move on? "I think that would be wise."

The Twin Dilemma gave Colin a chance to work with the late and great Maurice Denham, who portrayed retired Time Lord Azmael ... "I was delighted that there was an actor of such quality in my very first serial. I watched my episodes again a while back – with one of my daughters, who wanted me to watch them with her – and the scene that encapsulated my Doctor, I thought, is when Azmael dies ... When watching that as a viewer, I was actually moved. I'm kind of diffident to bring this up, because it implies that I am so wonderful that my own acting moves me. I lived the experience again, which was nice. And that sort of relationship for my Doctor wasn't one that occurred very often. There was a suggestion of it in reaction to the death of Lytton in *Attack of the Cybermen*, but such moments were rare."

Colin seems unimpressed with *The Twin Dilemma*! © BBC

What does Colin think his *Doctor Who* co-stars thought of him? "I'm sure you'd get a different reaction from each one," he laughs. "A handful might say 'I couldn't stand the bastard', but most of them probably thought that I made *Doctor Who* a pleasurable experience, and that I was fun to work with." Did Colin fancy any of his *Doctor Who* co-stars? "This is an interesting question. There was nobody that I had trouble controlling myself over, but bear in mind that I'd only been married for a couple of years, so I wasn't looking to be bowled over by anybody. I can tell you who had the most fanciable hair ..." Ooh yes – go on! "Koo Stark! She was cast as a Cryon in *Attack of the Cybermen*, and we did a photo session together, but then she was replaced over some kind of publicity issue. Or maybe she felt eclipsed by my stunning good looks in the pictures? I was standing behind her, and I could smell her hair, which was in front of my face, and my God – it was beautiful! I would like to have acted with Koo Stark's hair!" What about Koo Stark herself? "She was all right. I mean, I suppose Nicola was my most fanciable co-star ..."

No! Choose the next thing on the rack! Even that pink anorak would be better! © BBC

The second serial of Season Twenty-Two was *Vengeance on Varos*, a studio-bound story that "enthused me from the beginning, because it was so clear what it was about, and it had a nice comedy villain!" The serial introduced a ruthless business operator named Sil, played by Nabil Shaban – "such a good actor, and a really nice bloke with a wicked sense of humour. And when he first demonstrated that nauseating laugh at the read-through ... I have a feeling we applauded, which is rare because actors are a cynical bunch – we spend most of the read-through measuring each other up – but Nabil had nailed it. And what a treat!"

The other main guest stars for *Vengeance on Varos* were Martin Jarvis ("who I'd worked with several times before – I was Laertes to his Hamlet at Windsor") as the Governor, and Stephen Yardley ("he could get pissed and climb up onto this balcony in a mutual friend's converted barn, which was the ultimate test of your athletic prowess, or so we thought") as Arak, while rebel leader Jondar was

played by Jason Connery, son of film star Sean, "in one of his earliest television roles. He was quite nervous. And such a good looking boy – Nicola was, erm ... let's just say that she noticed! Heh, heh – but he was such a nice lad, you know, given who his father was, and the kind of upbringing he'd had. And as a young man, I would have killed for looks like that – but good looks can be a disadvantage, especially in this country, where if you're dead good-looking, people assume that you can't act ..."

On the final studio day for *Vengeance on Varos*, Colin narrowly avoided his own fatal death – or something – when the scaffolding collapsed as he and Connery mounted the gallows to record the hanging scene – "and I felt the rope tighten around my neck," takes up Colin, "but fortunately, the rope wasn't attached to anything at the other end. Had it been tied up, I'd have been dead! Interesting that, isn't it? I wonder how much compensation my wife would have got. Colin Baker and Jason Connery – both hung on Doctor Who! That would have been expensive wouldn't it?"

Vengeance on Varos was one of a number of Season Twenty-Two stories to provoke criticism regarding the level of violence and horror – "but I don't have issues with violence," Colin insists. "I enjoy violent films – kind of cartoon violence – and watching it doesn't make me want to go out and blow people up or ..." Or throw them in an acid bath? "Hmm! Having watched that again, I did not throw anyone into an acid bath! I merely dodged out of the way, and then they piled in. I played no active part." The Doctor should have shown some remorse, though. "I suppose so – but fiction is all about exploring our imaginations. And I don't think not showing it would stop somebody doing it if they had a mind to do so – anymore than it would make someone go, 'Of course! That's what I could do! I knew there was something I wanted to do on a Friday night – throw somebody into an acid bath!'

"Nobody has proved to my satisfaction that portrayal of violence begets violence. And to include *Doctor Who* in that category is ludicrous. The whole point of *Varos* – if you bloody watch the story! – is to make the point that television violence is potentially harmful, but how can you say that without using the words 'television' and 'violence'? How can you say 'shit smells' without using the word 'shit'? Compare any of my stories with, say, *The Talons of Weng-Chiang* or *Pyramids of Mars* – much scarier, with plenty more violence, but nobody complained back then." And what's more, Colin firmly believes that *Doctor Who* could have got away with more – yes, more! – violence: "I had to be convinced by the director and the producer on *Attack of the Cybermen* that standing astride the Cyber Controller (with a gun) and letting him have it for five minutes flat was not acceptable. I really wanted to zap the bugger!

"As an actor playing the part, I felt a huge rage on behalf of the Doctor, and on behalf of Lytton, and I mean no disrespect whatsoever by saying this," he continues, "but at the time, I remember equating it to Jesus in the temple – I'm not saying that Doctor Who is like Jesus Christ, but ... Everyone accepts that Jesus Christ was a very good person, but when he overturned all those tables because they were turning his father's temple into a place of business, I mean, it was righteous anger. And I wanted the Doctor to feel righteous anger. And does a Cyberman have an existence? No – he's a Cyberman! I wanted the Doctor to be ... well, he isn't human, but I wanted there to be some fallibility in there. I wanted viewers to see the Doctor snap. We could have had scenes afterwards when he regretted it, which would have been much better than not showing it at all. There were lots of opportunities missed."

The third story in the season to be transmitted, although the fourth to be made, was *The Mark of the Rani* by husband-and-wife writing team Pip and Jane Baker. "You never – never! – find any plot glitches in Pip and Jane's writing," declares Colin, confidently. "You don't have to justify 'Why the hell am I doing this?', because Pip and Jane have written it properly. They are meticulous in their research. And they understood the role of the Doctor. They also write good English – broaden the vocabulary of the viewer, rather than restrict it to grunts and monosyllables. They did some rapid rewrites on *The Mark of the Rani*, because the weather during filming was horrendous. They rewrote their scripts overnight! Pip and Jane are extremely competent, professional writers – and thoroughly nice people. I'd love to do more with them. I have a feeling that they might be writing something for Big Finish in the near future. I do hope so."

The Mark of the Rani featured the first appearance of a certain renegade Time Lady played by Kate O'Mara. "I've known Kate for so long," Colin enthuses. "I can objectively see that she is glamorous, but Kate is just a mate to me. And she's been around forever ... That sounds dreadful! I mean that she looks the same as she did 30 years ago, and I wish I could say the same about me!" Colin first encountered Kate in 1969, when he understudied two parts in a stage play that she was appearing in – "one of the actors was taken to hospital with a sceptic finger, so I had to take over! I was jammed into a costume, introduced to the actors, who'd I'd never met before, and shoved on stage! I didn't know what I was doing, so I was ambling around with an inane grin on my face. And Kate has said that it was one of the scariest moments of her life!

"And then I met Kate again in *The Brothers*," Colin beams, "where everybody cheered on her character to do me down. And then we met up again on *Doctor Who*, with the roles reversed, with me as the Doctor and her as the Rani, which was nice. And she was in leather, wasn't she? How over the top!"

Talking of OTT, what about that ridiculous fake tree? "That was another mistake! It's easy for writers to say '*a tree steps aside*', but some poor sod has to build that tree! Someone should have said: 'We don't do talking trees, because it'll look naff ...' I never really worried about that tree. All I can say is that it was more acceptable in 1985 than it is when you watch it now, but that's true of a lot of sci-fi stuff. We're so sophisticated now, which is why I'd love to see the BBC to do *Doctor Who* again. Oh – it would just be wonderful!

Reversal of fortune: Kate O'Mara as the wicked Rani © BBC

"I knew what the financial restraints were," he maintains, "because I remember one scene – in *Attack of the Cybermen*, I think – for which they hired this huge safe door. We were in rehearsals, and there was this invoice – for the week's hire of the safe – lying on one of the tables. And Nicola said: 'Good God! That safe is being paid more than I am!' Can you believe it? This bloody great safe cost more to hire than the leading actress, which gives you an idea of the cost of special effects." And Colin kept costs down by putting stuntmen out of work it seems ... "Ah yes – I never had a stuntman! I performed all of my own stunts. I think I'm the only Doctor that that can be said of." Didn't he ever worry about hurting himself? "Nah, because I'm stupid! I did hurt myself a couple of times – I dislocated a finger on *The Mark of the Rani*, for instance, dangling on a chain over that bottomless pit ..."

Colin isn't one to make unfair generalisations, but "when stunts go wrong, it's always extras who are to blame! Have you heard? Extras get carried away! It was a very cold day for filming, I recall, and my fingers were so numb that I couldn't actually feel them. I was holding on to this chain, while extras were hitting me with poles, and I got my finger caught between two of the links, which might have been okay had the bloody extras not pulled on the chain with all their strength, ripping all the skin off and dislocating the middle joint of my finger! That was painful.

"And in the same story, I was strapped to a trolley and pushed down a hill, which was kind of exhilarating. I wanted to go again! There was a very brave special effects guy strapped underneath the trolley trying to steer it, but I regarded it as a kind of 'badge of honour to do all my own stunts. And it meant that the director could shoot what was happening, instead of trying to avoid my face. They offered me a stuntman, but I refused, because I know how naff that looks. A stuntman in a wig never works!"

There was one stunt, however, that Colin point-blank refused to do himself: "I am terrified of spiders," he confesses, "and I was sent a script for *Vengeance on Varos* that said that 'The Doctor is thrown into a cell. Two men enter, carrying sacks. They tie up the Doctor, strip him half-naked, and empty the sacks over him. Out pour thousands of spiders!' And John Nathan-Turner said that this scene couldn't be faked! They would have to use real spiders! And I begged him: 'No – please! You know that I'm terrified of spiders!' And it was about ten seconds before I realised that this was the biggest wind-up ever. I had been given a false copy of the script!"

This was not the first spider-related prank played on Colin by the kindly *Doctor Who* production team. A few weeks earlier, during rehearsals for *The Two Doctors*, the special effects crew decorated his dressing room "with huge cobwebs, and pulsating spiders with red eyes! After the initial shock, I had to concede that it was a brilliant piece of work – but the one that got me was when I went to the loo ... When you're about to have a pee, you're vulnerable, aren't you? And as I lifted up the toilet seat lid, out came – on the end of a pole – this bloody great spider with flashing eyes, heading straight for my manhood! They had set up a cantilever arrangement, which really got me – bastards! – but I considered it a great compliment," he reckons, "because you only play gags on people if you like them. Er – don't you?"

I wonder whether Colin ever got his revenge? "Ah yes – I did! I got revenge on our costume designer, Cathy Davies, who we called the 'Welsh tart' – I can't remember why. She was Welsh, but she wasn't a tart, although she was loud. And we had a culture of taking the piss and having fun on *Doctor Who*. Somebody in the props department got me some invisible ink, so I pretended to be very cross with Cathy, ending our argument by chucking black ink all over her designer label blouse! About ten minutes later, it faded away to nothing, of course, but those ten minutes were very tense – hah, hah."

How delighted was Colin to work with Patrick Troughton? "Hugely! I'd known Pat for a few years, because I'd shared a flat with his son, David, for the best part of a decade. And I was David's best man when he got married. I admired Pat enormously – he was my favourite Doctor. I had enormous time for him. I considered him the governor, but he wasn't having any of that – he was the guest on my show. He didn't strut his stuff. I mean, I got on very well with (Jon) Pertwee, but I bet he'd have been more competitive. Nothing wrong with that, I suppose, but Pat didn't feel the need. And he was very generous about my performance – whether he meant it or not, I don't know, but ..."

Rehearsals with Patrick Troughton for *The Two Doctors*: "Pat was my favourite Doctor – he was the governor!"

The Two Doctors teamed the Sixth Doctor and Peri with the Second Doctor and Jamie, which begs the question – who was the biggest practical joker?

"There was a constant barrage of stuff going on. I made the mistake of battling with Frazer Hines [Jamie] for the first two weeks of rehearsals – 'Listen, Frazer! I do the funnies' – but after about three or four days, I said, 'Oh all right! You can do the funnies!' And I just let him get on with it – he's an entertaining, convivial fellow. He and Pat had clearly interacted joyously for years, so they just carried on ... There were scenes where he was in a wheelchair, so we'd tip him out or play chariots!

Frazer and Colin: Jokers Wild in Seville. © bbc

just fab as Chessene ... I mean, that moment when she licks up the blood off the steps ... That was her bit of invention on the day – and they kept it in, because it's such a wonderful piece of erotic evil." And Jacqueline Pearce wasn't the only Blake's 7 regular to appear in Season Twenty-Two. "Oh no! How could I forget?" What was the deal with Paul Darrow? "That stems from my appearance in Blake's 7," chuckles Colin, "when Paul Darrow played Avon, who was the man in black, he was the evil one – but I dressed in black leather, with skull and crossbones, and I was even more evil than him! And I ate the scenery! And he saw that as a challenge to come into *Doctor Who* and eat my scenery – to outdo the Doctor ...

"What was his character called? Maylin Tekker! I wonder how they thought of this crap. Anyway, Paul decided that he would play the part based on Laurence Olivier playing Richard III playing Maylin Tekker – a notion that wouldn't have occurred to me, I have to say, because it kind of jars – but it worked for him! At the producer's run, John Nathan-Turner politely asked Paul to stop taking the piss – much as he had asked me to do with Maxil in *An of Infinity*, and I had stopped, of course, but Paul Darrow didn't stop! And during recording, John would say, 'Please don't do that, Paul! Would you do this scene again?' – but it got to a point where we were running short of time, so there were some scenes we didn't have time to re-shoot. John had to do some heavy cutting.

"The whole thing seemed an unnecessary battle. I mean, I think Paul would have served himself better had he bowed to the inevitable and played the character for what was there, rather than trying to amuse himself at the expense of John Nathan-Turner, who wasn't an enemy you wanted to make. Paul Darrow's performance in *Doctor Who* has always been a bit of a joke, so I took great delight in calling him a 'microcephalic apostate', which was one of my additions to the *Timelash* script!" Would Colin like to work with Paul again? "Um – I hesitate to say no in case it comes up. I wouldn't refuse to work with him again ..." He flashes a wicked grin. "Yeah – I'm sure we'd work together fine!"

Why, then, was *Timelash* such a load of rubbish? "Say what you think! Actually, it wasn't one of my favourites – not one of anybody's favourites. The story wasn't wonderful – this storyline about these little time jumps ... As soon as you get too involved in anything that involves time paradoxes, you realise that the Doctor need never worry about anything, because all he has to do whenever something horrible happens is travel back in time and sort it out. *Timelash* was a mistake. The story was tired. That thin joke about the Borad being the Loch Ness monster ... And all those bloody monsters that

'Timelash was a mistake. Those bloody monsters who wanted to marry pretty girls – what crap!'

Filming for *The Two Doctors* took place around Seville in Spain – "but all the wigs and make-up were lost in transit, so we couldn't film for the first couple of days! We were staying in this lovely hotel, so we did nothing but spend most of the day relaxing beside the pool with drinks ... Or Pat would sit on my shoulders, and Nicola would sit on Frazer's, and we'd mess about in the water, trying to knock each other off ..." And what of Jacqueline Pearce, who played villainess Chessene o' the Franzine Grig!? "Aah – Jacqueline Pearce! She's another camp lady." Just how camp was *Doctor Who* back then? "Increasingly! We had Cathy Davies, Jacqueline Pearce ... There was a camp atmosphere around on the programme. John and I shared a sense of humour.

"Jacqueline is a larger-than-life actress," Colin notes, "one of the barking mad people in life. And she was brilliant as Servalan in *Blake's 7*, although I didn't interact with her when I appeared on the show [*in City at the Edge of the World*] four years earlier. And she was

want to marry pretty girls ... I mean, what crap!

"Then again, watching *Timelash* recently," he points outs, "it isn't as bad as I thought it was ... I mean, everyone said that I had crap stories, but ... I think people's attitude to my time in *Doctor Who* is based more on where it sits within the canon, rather than about any actuality. It's perceived in terms of scheduling, or the kind of press it was getting, or how it coincided with a time when those who were disaffected – because John Nathan-Turner wasn't doing exactly what they wanted – started sniping at him regularly ..."

Colin shrugs: "Various fan groups decided that my Doctor was crap, and that the whole thing was pantomime. *Doctor Who* was going through a period of being knocked, which I don't think we deserved. I mean, there weren't any 'great' stories, compared with *Talons* and *Pyramids* and stuff like that, but it wasn't as bad as the critics thought ..."

THE TIME TEAM

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF *DOCTOR WHO*, IN ORDER, FROM THE START.

EPISODE 254 TO EPISODE 261

CLICHÉ COUNTER

Deaths on screen so far:
00343

One or more regulars rendered unconscious:
00064

One or more regulars incarcerated:
00105

Compiled by GARY GILLATT

Illustrations by ADRIAN SMMONS

It's an exciting new season for the Time Team, and traditionally enough, they're having a party to celebrate. There's a new Doctor and exciting new colour episodes, of course, but the core mission remains the same: Clay, Jac, Peter and Richard are resuming their epic journey through *Doctor Who*, in strict order, eight episodes at a time. The champagne is open, the fairy cakes are out of the oven, and *Spearhead From Space* is on the DVD player. Last time we saw Doctor Who, he was exiled to Earth by the Time Lords. What will happen next? Will anything be the same again?

Here's our first difference: the weeping Rorschach test of the Doctor Who title sequence now comes in all the colours of the rainbow, and several more known only to Bernard Lodge. What can you see in the swirling patterns? A butterfly? Two dancing chickens?

"Pertwee looking drunk," says Clayton. "But the titles are so bright and colourful and exciting, aren't they?"

"Drunk or not, this new Doctor has a lovely smile. He looks like he'll be a jolly fellow!" adds Peter. But what's this? "Written by Robert Holmes? Oh no! Isn't he the guy who wrote that one set on the planet of the Krotons? And that one set on the planet of the Space Pirates?"

"Ta," says Jac, passing Richard his champagne.

"Ta," says Richard. "Gosh, look! It's all very sumptuous and gorgeous and technicoloury, isn't it?"

We're off! There are meteorites coming to Earth, causing upset to the United Nations Intelligence Taskforce – you remember them – and a scruffy poacher with the face of a selectively shaved hare. He's wearing a scarf of the most vivid 'Look! Colour!' shade of red you ever did see. As the poacher finds one of the meteorites, Doctor Who lands nearby in his TARDIS ("It's blue!") and collapses.

Elsewhere, a minty bird in an ugly coat attends a meeting with our old friend Brigadier Lethbridge-Stewart. "It's nice to see the Brig again," says Clay, "and Nick Courtney is as likeable as ever. But Caroline John's none too impressive as Liz Shaw, is she? She disbelieves everything and minges around as if she's too good for the show. Which she so isn't."

"Liz's outfit has already made the top ten list of worst clothes in *Doctor Who*," adds Jac. "It comes in at number four." Everyone waits with baited breath to hear the top three. Jac just smiles enigmatically.

The Doctor has been taken to a local hospital, where news of his alien physiology has excited the press. The Brig comes to investigate, but fails to recognise Jon Pertwee as his old friend Patrick Troughton.

"The use of the Brig in this opening episode is a really well thought out strategy," comments Richard. "So much is different, what with the new Doctor and a new companion. Yet in the midst of all this we have something which firmly attaches us to the past."

"It's all very dry though, isn't it?" sighs Clay. "There's lots of people in offices and corridors and not much else. Pertwee is by far the best thing in it."

"It's very slow," agrees Jac. "I want to see the Doctor. Preferably the proper one, but this new one would do at a pinch."

"It's interesting, I guess, to keep the Doctor so low key," adds Clay, "but it's also frustrating. The story can't really start until he gets his act together. It's just a lot of extraordinarily badly-recorded chatter otherwise. The sound really is awful. Almost unbearable at times."

There is a plot bubbling in the background, as a sinister-looking chap lurking at the hospital has the Doctor kidnapped by some sweaty ambulance men. The Doctor flees, and the first episode ends with him being gunned down by a UNIT soldier, as the closing theme cuts off the series' first lost swear word: "Don't shoot, you stupid –"

In Episode 2, the scene shifts to Auto Plastics, a factory, where times have changed while employee Ransome has been living it up over in the States.

"Ransome's ground-breaking doll doesn't look that exciting to me," says Peter. "No wonder he got the sack." This is unfair on Mr Ransome, who has been fired by manager Hibbert under the orders of creepy interloper Channing, whom we recognise as the Doctor's would-be kidnapper. Are you keeping up?

It's suddenly all go. The recovered Doctor takes a shower ("Is that a question mark tattoo?") and heads to UNIT to join the fray ...

"What a super scene this is," enthuses Richard. "In a matter of seconds you know that this is the Doctor and everything's all right. The wiggling eyebrows, the sudden changes of thought, the technical analysis of the meteorite ... I think I'm going to like this one!"

The meteorite, it appears, was a hollow vessel which has brought some kind of lifeform to Earth.

"Beeping spheres," queries Peter, "and a disembodied alien intelligence with robot servants? Is it the Yeti again?"

Channing is hunting for the spheres, and when one turns up, he sends a boiler-suited robotic mannequin to fetch it, writing off a UNIT jeep, and a UNIT soldier, in the process.

"Nasty!" hisses Richard. "Blood on the windscreen!"

"It's shocking, isn't it?" agrees Clay.

The episode crashes to an end with a trespassing Ransome menaced by another mannequin in the plastics factory. "The story seems to be just starting," says Jac. "The location stuff looks fab, but I'm a bit bored, to be honest." The others nod their agreement.

Episode 3 sees the Doctor continuing his researches at UNIT, while Channing hunts for the final alien sphere, which is stored in a shed by that red-scarfed poacher, Sam Seeley.

Explaining the TARDIS to Liz, the Doctor tells us that it's 'dimensionally transcendental'. "That's a first," says Jac. "I didn't know Robert Holmes created that phrase."

"It's distressing to see that the TARDIS no longer works, isn't it?" says Peter with a sad sigh.

Over in Essex, Mrs Meg Seeley has unearthed the alien sphere, and attracted the attention of one of the plastic robot men, who we now know are called Autons. They were presumably named after Auto Plastics. Lucky the factory wasn't called 'Hard Plastics' ...

"The Auton coming to the Seeleys' house is horribly creepy," says Clay. "I don't think I've ever felt so scared for a character in *Doctor Who* as I do for Meg. The Autons are just the best monsters ever!"

"But Meg's one of the most empowered females in *Doctor Who* yet," counters Jac. "She doesn't run – she just pulls out a shotgun!"

Poor Meg faints away before the Brig and the Doctor can arrive to save the day. UNIT bags the energy sphere, but the devious Channing activates Plan B, a replica of the Brig's boss, General Scobie, who leads us into Episode 4 and requisitions the sphere ...

Following up this malign trade in lookee-likeys, the Doctor takes a trip to Madame Tussauds, where he finds facsimilies of not only General Scobie, but Ghandi, JFK and Martin Luther King too. Just how long has the Auton plan being going, the team wonders?

"Why did they bother going to film in Tussauds," asks Clay, "when all we see is a couple of blue curtains?"

The last energy sphere allows Channing to rouse his monstrous master, the Nestene, which appears to be a box of cling-film. This is slightly disappointing. Channing then activates Autons across the country, who have been posing as shop window dummies.

"I'm not surprised this sequence is so well remembered," says Clay as the Autons begin their massacre. "As a moment of pure horror it can't be beaten. And despite the silly wigs, the Autons seem even more frightening in this scene; I think it's them shooting people in the back. Doctor Who monsters just don't do that!"

"As fabulous as the Auton attack is," says Richard, "I get the same feeling as I had with the Cybermen's appearance in *The Invasion*, that it's rather a pity that we don't see more of it."

"There's a lot of invasion déjà vu, isn't there?" agrees Clay. "And it's not just the factory. The Doctor's Auton-killing machine is just a retread of the Cerebraton Mentor. It even looks the same!"

"This is a total cop-out," complains Jac. "The Doctor doesn't do anything! And talk about a *deus ex machina* ending! The Doctor makes a machine. It destroys things. What exactly is the difference between that and him just getting a big gun? I am disappointed."

With the death of the Nestene Consciousness, all the Autons collapse. We see the real General Scobie wake up in the waxworks, so the Team amuse themselves with the thought that Ghandi is now having a confused conversation with Martin Luther King ...

And so, under the name of Dr John Smith, our Time Lord hero (we can say that now!) takes a job with UNIT in exchange for a laboratory and a car. It is sometime later, after a sensible makeover for Liz, that the pair are called upon by the Brigadier to investigate a new mystery: Welcome to *Doctor Who and the Doctor Who and the Silurians*.

"Peter Miles' is rather wonderful!" says Richard of thin-lipped, thin-haired Dr Lawrence. "He's abrupt, single-minded and rudely sarcastic, and as a result he proves to be a tremendous foil for the Pertwee Doctor, who always seems to give as good as he gets!"

The Brig leads an expedition into the caves to find the Doctor's comedy dinosaur. "How many men have you?" asks Baker. "Five or six. And Captain Hawkins," replies the Brig, casting aspertions as to the masculinity of a youthful Paul Darrow.

Underground, Major Baker shoots at another, bipedal lizard, who wisely makes a run for it.

"And just a glimpse of the monster!" laughs Jac, approvingly. "Such brilliant restraint. And stuff from its point of view! Lovely!"

"Point of view isn't a trick they've used often, is it?" says Clay. "The Daleks are the only other example, really, but it works well."

Richard is more concerned with matters musical: "I'm not sure the glockenspiel and the kazoo would be my first choice for lead soloists!" It seems the nasal incidentals aren't a big hit.

The Team still haven't recovered from the attack on poor Meg Seeley when another yokel wifey is besieged, this time by our lizard man. Soon after, Liz also gets a hard reptilian slap for her troubles.

Cue Episode 3, and while UNIT search for the wounded newt boy, Dr Quinn is plotting with unseen forces in the caves. These sing-song 'voices off' promise him scientific knowledge if he rescues their lost comrade. Soon, Quinn has the creature safe in his house – and a suspicious Doctor Who sniffing round the lobby.

"I love the tension in these scenes," adds Richard. "Both we and the Doctor know that Quinn's up to no good."

But then the Doctor offers Quinn his help, and the scientist refuses it. Silly, silly, silly ...

"It's very brave to place a supporting character at the centre of the episode," muses Clay, "and then kill him off so shockingly at the end. Fulton MacKay is superb at making Quinn so sympathetic, even though we all know that faffing about with monsters always gets you killed on *Doctor Who!*"

At the beginning of Episode 4, the Doctor confronts the creature. "Are you a Silurian?" he asks. "What a stupid question!" answers Peter on the Silurian's behalf.

As the Doctor and Liz explore the creatures' base, we learn that the Silurians are reviving others of their kind from hibernation. Back at the research centre, the Doctor tries to argue that the Silurians are peaceful creatures, but Dr Lawrence and Masters, the recently arrived Under Secretary, are having none of it.

"What's this?" laughs Peter. "The Doctor sympathising with the monsters? Pat would have blown 'em up without hesitation!"

"It's certainly very unusual for the Doctor to consider the monsters' points of view," agrees Jac. "Though I'm not entirely sure what he's basing his opinions on. All he's seen of the Silurians is their killings!"

Just as the Doctor seems to have won the argument, Dr Quinn's 'close friend' Miss Dawson arrives with the news of his murder.

"Miss Dawson's simplistic 'We must destroy them before they destroy us' is genuinely chilling," coos Clay. "Mainly because it seems to make more sense than what the Doctor is saying!"

Still trying to keep the peace, the Doctor pops down to tell the Silurians of the Brigadier's planned attack, and as a Silurian turns on the Time Lord, it seems that this time the Doctor may have entirely misjudged the situation after all ...

So, as our eighth episode warbles to a close, what have the Team made of this new era of *Doctor Who*?

"Is it so different?" asks Peter. "One story was a mix of *The Web of Fear* and *The Invasion*, the other a cleverer take on *The Ice Warriors*."

"It's certainly follows the structure of more modern television," says Jac. "There's obviously much more post-production editing."

"And it's in colour," adds Clay, sagely.

"But only a tiny, tiny fraction of viewers would have watched the Pertwee years in colour," replies Richard. "If we'd watched it in monochrome, would it have all seemed so very new after all?"

'MY GOD, THE AUTONS SHOOT PEOPLE IN THE BACK! BUT *DOCTOR WHO* MONSTERS JUST DON'T *DO* THAT!'

"Oh! Now this is more like it," chuckles Jac. "The opening's fab, and classic *Who* stuff: two men, caves, a monster ... Creepy!"

There's trouble on t' Wenley Moor, where an underground research base, developing a new form of nuclear power using a Cyclotron, is suffering strange energy drains and a high incidence of general barminess among its staff. In charge is Professor Lawrence, a whippetty man with a majestic comb-over, the chief scientist is the vague Dr Quinn ("Oh yes, oh yes!" "Two three six today!"), and Major Baker is the twitchy security officer.

"The acting is absolutely impeccable," comments Clay. "There is a world of depth to the firm but gentle way Quinn refuses to let Lawrence take control of the shutdown, or the way Baker is reluctantly respectful to the Brigadier. Pertwee's still great, but Courtney fares best here. The Brig has never seemed so commanding."

Everyone agrees that this is a great, subtle episode, standing head and shoulders above the four they've already watched. "It's so well written," says Jac. "And there are no padding scenes at all."

By Episode 2, the Doctor's bees pot-holing and met an Allosaur, or somesuch, which leads him to suspect that something strange is going on in the nearby caves. Others are sceptical, however.

AND YOU SAID ...

SPEARHEAD FROM SPACE

"Who wants to punch 'Sound Recordist – Derek Medus?' Graham Strong did better times his living room at home!"
STEVE MANFRED, USA

"The scariest thing here is that production line of ordinary dolls. The sight of a basket full of eyeless heads, or of a worker prodding open their plastic eyelids, really suggests something horrific is going on."
RUTH SHEARMAN, LONDON

"Channing is one of the best villains ever. What's brilliant is that he doesn't act like an obvious alien. He's just got this creepy sort of eager exhaustion about him."
RACHEL DAY, KINGS LYNN

"For all Liz's supposed Cambridge expertise, it still takes her ages to realise that the machine won't work because the plug has fallen out!"
TOBY LINDSAY, STAFFS

"There's no connection at all to the first episode by the end of the fourth. It's like every episode told a different story, with different characters in different locales and then an ending was plonked on."
ROB SHEARMAN, LONDON

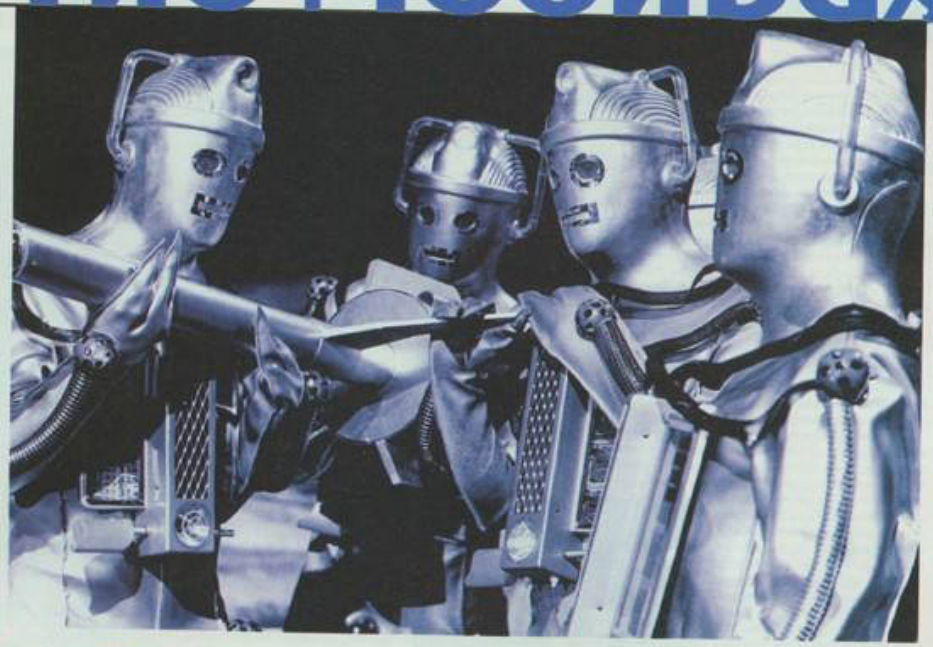
DOCTOR WHO AND THE SILURIANS

"The Silurian masks are terrific; it's the feet that are the problem! The poor actors are having to struggle with these large latex lumps on the end of their legs!"
TOBY LINDSAY, STAFFS

"The Doctor's gone from being bad tempered to just plain rude. Snappy, sarcastic and overbearing. And he loves his official UNIT status. Look at the way he lords it over Meredith!"
ANDREW YOUNG, BATH

"I love how this story contrasts right and set quite real people whom we would normally think of as innocents, and then makes them all seem very wrong for their fearful, ignorant reactions."
STEVE MANFRED, USA

The Moonbase



EPISODE 1

The Doctor seems to get the turbulent TARDIS back under his control, but when the scanner shows the barren landscape outside Polly, Ben and Jamie soon realise that they are on the Moon rather than Mars. Donning space-suits, they venture out into the craters, but Jamie's delight at being able to make massive leaps in the low gravity are cut short when he overshoots his landing site and crashes into a plastic dome structure which the travellers have found. Two spacesuited figures emerge and take the injured Jamie into the base.

Entering the International Space Control base, the Doctor and his friends find a busy multinational team of scientists led by Hobson and his assistant Roget Benoit. The year is 2070, and the team are using an invention called the Gravitron to control Earth's weather by use of gravity; it is this that caused the turbulence in the TARDIS. A disease has broken out on the base; black lines spread along the victims' veins and the base's medical officer, Dr Evans, is one of those who has succumbed. With the crew falling ill, adverse weather conditions are posing a threat on Earth. Space Control decides to have the moonport placed in quarantine, and Nils tells Hobson that their radio transmissions are being monitored.

Jamie is cared for in the automated medical unit where the infected men have been taken, but the Doctor is suspicious of the virus; shortly after, Evans dies. Ben is detailed to help Ralph in the food stores, but Ralph seems to vanish after being attacked by something. Polly is alone in the medical unit when she thinks she sees something leave, and then it is discovered that Evans' body has vanished. The fevered Jamie and the infected men are alone in the medical unit when a metallic figure enters and advances on the young Scot ...

THERE ARE SOME CORNERS OF THE UNIVERSE WHICH HAVE BRED THE MOST TERRIBLE THINGS – ANDREW PIXLEY'S *ARCHIVE OF THE MOONBASE* ISN'T ONE OF THEM, THOUGH ...

EPISODE 2

Jamie believes the figure is the 'Phantom Piper' that appears to a McCrimmon just before death. The metallic figure ignores him and kidnaps one of the other men, but its departure is seen by a returning Polly. Hysterically, Polly tells the Doctor and Hobson that she saw a Cyberman, but Hobson is sceptical as the creatures died out years ago. Suspicious of the Doctor's party, Hobson gives them 24 hours to find the cause of the disease and then get off the Moon.

The Gravitron is still giving problems, so the crew start thorough checks, and the Earthbound Controller Rinberg tells Hobson about the extreme weather conditions. Two of the crew, Jules and Franz, go outside to check a damaged antennae and are attacked by Cybermen.

In the medical unit, the Cyberman returns, stuns Polly and Jamie, and again selects one of the infected men to kidnap.

The Doctor is at a loss to explain the disease, but when another crewman, John, falls victim, he realises that the symptoms are caused by something in the base's sugar supply; a neurotropic virus infection. A search of the base by Hobson's crew has found nothing, and the Doctor realises the only place not searched is the medical unit. As he urges the others to leave the room, a Cyberman emerges from beneath the sheets on one of the beds ...

EPISODE 3

The Cyberman kills Bob, one of the crewmen who tries to attack it; the creature is soon joined by one of its fellows. The Cybermen recognise the Doctor, and he is taken with Hobson and his men back to Weather Control while Polly and Ben are left with a recovering Jamie in the medical unit. In their spaceship, the Cybermen have placed Dr Evans and the other kidnapped men under their control using special headsets. The controlled men arrive in Weather Control where the two Cybermen have them enter the Gravitron control room and take over; their aim is to destroy the Earth's surface with adverse weather conditions. When Earth attempts to contact the base, the Cybermen refuse to allow Hobson to answer; Hobson tells Benoit that this will cause Earth to send a relief rocket. Meanwhile, the Doctor learns how to jam the Cybermen's sonic control of the men, and determines that the Cybermen fear gravity – hence why they need human slaves.

Polly comes up with the idea of using a solvent against the Cybermen's chest units and mixes up a cocktail with Ben, who decides to spray the solvent from small hand-held fire extinguishers. The two Cybermen are quickly overcome by Polly, Ben and Jamie, and shrivel away; the controlled men have their headsets removed and are put in the medical unit. Benoit goes outside to investigate the disappearance of the two men, only to be pursued by a Cyberman. Ben goes to rescue him, hurling a bottle of solvent at its chest.

The crew locate the Cyberman ship, and as Hobson and his crew look out towards it they see a battalion of Cybermen leaving the vessel and advancing across the lunar surface towards the moonbase ...

'They must be fought'

In the Moonbase's Medical Unit, Hobson tells the Doctor and his friends to leave and Ben is only too happy to comply ...

DOCTOR No, Ben we can't go yet!
BEN Well why not – they don't want us 'ere!
DOCTOR Because there is something evil here, and we must stay.
HOBSON Evil! Don't be daft!
DOCTOR Evil is what I meant. (HE IS LOOKING FAR AND DISTANT) There are some corners – of the universe – which have bred the most terrible things – things which act against everything that we believe in – they – must be fought.

From **The Moonbase** Episode 2 by Kit Pedler

It's cold outside: Moonboots and quilted suits are all the range in 2070 AD! © BBC

EPISODE 4

The Cybermen demand the crew's surrender and destroy the radio aerial, cutting off all contact with Earth. The Cybermen detect the approaching Earth relief rocket and direct Dr Evans to overpower Sam, his guard, and escape from the medical unit; Evans enters the Gravitron room unnoticed, attacks the operator, Joe, and replaces him. As Hobson's crew watch the relief rocket's approach on the radar, they are alarmed when it veers off course, accelerating towards the sun. The crew wonder what could have caused the destruction of the rocket, and realise that the armed Evans has control of the Gravitron room; he deflected the rocket. Jamie and Ben barricade the other controlled men in the medical unit.

The Cybermen use a bazooka-like weapon to punch a hole in the observation dome of the moonbase. As the atmosphere rushes out, Benoit and Hobson battle to get a coffee tray into position to stop the leak. In the chaos, Evans falls unconscious and is overpowered. Having reasoned that the Cybermen need the Gravitron, the Doctor decides to use the machine against them. As another spaceship lands, the Cybermen fire their gun again, but this time the Gravitron deflects the beam away from the moonbase. The Gravitron is then aimed down at the moon's surface, and the Cybermen and their ships are sent shooting into space.

As Hobson and his crew set about making the base operational, the Doctor and his friends slip away back to the TARDIS where the Doctor activates the Time Scanner; their glimpse of the immediate future shows a massive crab-like claw ...

In Production

Attack of the Cyberman: "Mock my silver vinyl jumpsuit, would you? Take that, Ralph!" © BBC

Recorded in September/October 1966, *The Tenth Planet* by scientist Kit Pedler saw the introduction of a new race of alien foe for *Doctor Who* – the Cybermen, the ultimate product of cybernetic replacement as postulated by Pedler and developed in association with story editor Gerry Davis. When Pedler was taken ill in late June and rushed to a hospital in Tooting, Davis had taken over the requested rewrites on the serial and obtained a co-credit on the last two episodes. After a couple of months, Pedler was recovered from his illness; on Monday 26 September, part way through the recording of *The Tenth Planet*, Pedler wrote to the production office to inform his BBC colleagues that he was now recovered and was already "planning one or two nasty situations for the new and rejuvenated doctor".

The Tenth Planet began transmission in early October, and saw a marked improvement in audience reception; across its run, *Doctor Who* picked up three million viewers. After the serial had ended, the edition of BBC1's *Junior Points of View* on Friday November 4 had requests and comments such as "Please, please, please could you tell me more about the Robot men" and "I think that ... those monsters are fab". Noting the positive reaction to the Cybermen, producer Innes Lloyd decided to have a rematch between them and the Doctor. Feeling that after three years the Daleks had had their day, Lloyd was hoping to make the Cybermen (which he found more plausible because of their scientific background) the series' new regular adversary and had already discussed the possibility of the Cybermen returning with Pedler during October.

For the new Cyberman serial, Lloyd had a desire to set the story on the moon. The space race was at its height, with NASA in the United States determined to make President Kennedy's declaration of mankind landing on the moon a reality within the decade. During November 1966, James Lovell and Edwin 'Buzz' Aldrin embarked upon a three day mission in Gemini 12 to practice docking techniques with an un-manned vehicle – a manoeuvre that would be needed in the projected moon landing. *The Tenth Planet* had already covered the topical notion of spaceshots, but the new serial would see *Doctor Who* on the moon for the first time – beating NASA to it. To keep costs low and yet make the serial look impressive, Davis asked Pedler for a story developed around one large set, with a small guest cast; Davis also liked closed in, claustrophobic stories.

A late change to the format of *Doctor Who* was the addition of a new regular character to the line-up; during filming for *The Highlanders* in the third week of November, Lloyd and Davis decided to make Frazer Hines a regular cast member as the Jacobite fugitive, Jamie McCrimmon. As a result, the next serial into production – *Dr Who and the Fish People* by Geoffrey Orme – had to be hurriedly rewritten by Davis and Orme to accommodate Jamie. Another serial, *The Imps*, had hit problems when its author, William Emms, was taken ill. Jamie would appear in the new Cyberman serial alongside the characters of Polly and Ben; Anneke Wills and Michael Craze who played these roles had been booked up to this serial at the start of November. However, Pedler opted to keep the involvement of the new character to an absolute minimum and so had Jamie unconscious for much of the serial; Davis would embellish Jamie's role at the editing stage.

On Friday 18 November, Davis commissioned Pedler for *Dr Who and the Return of*

Walking on/walking on/the mooon: The TARDIS crew realise the gravity of the situation – except the Doctor, who's too busy playing Stingray!

the Cybermen, with an intended delivery date of Monday 5 December. As before, Davis was aware that he would need to give time to helping Pedler, who was not an experienced TV scriptwriter. The basics of the serial were all devised by Pedler, notably the moonbase (with its large set) and also the notion of the Gravitron device which would control the weather on Earth.

Pedler set to work on his scripts, and some confusion between him and Davis over the fees for the story were resolved in the closing days of November. Soon the scripts for *The Return of the Cybermen* began to arrive, with the first three episodes available by Friday 23 December. Pedler often wrote Jamie's dialogue in phonetic Scots (eg "Well, dinna fash yourself Doctor – I'll never ask you to do that again"), and in the opening scene, Pedler noted "The Doctor has taken out his diary and is feverishly making notes"; he was again to use the diary when estimating the date in the moonbase and the tome (which had appeared in *The Power of the Daleks*) was to be consulted throughout the serial. Generally the script referred to the Doctor as "Doctor Who". When the travellers venture onto the lunar surface, Pedler indicated "Each of the time-travellers is wearing a space suit; each space suit has a number, one to four. Inside the transparent head globe we can see each character clearly and in front of their mouths each has a small button microphone – not obscuring the face. They are walking gingerly as if over hot stones. Their eyes crimp up in the hard solar glare. Shadows are harsh and clear edged. Every movement is quite silent". Pedler also intended the sequences at the moonbase entrance hatch to be done in studio rather than on film. Ben originally commented that he came from "1967" rather than 1966.

Of the moonbase crew, the two principle members were Hobson and Benoit; Hobson is "a large, thick-set man, about forty-*five* years old" while Benoit is Hobson's "second-in-command ... a Frenchman in his early thirties, tall, thin, good-looking, a complete opposite to the blunt, forthright Hobson." At various points in the script, Hobson's dialogue hinted at him having a northern dialect (eg "A little odd – aye more than a little", "Aye lad. We all have." and "Now you're all in't picture") and he was also referred to on occasion as "Dr Hobson". Some of the crew were identified by name and number: Sam was introduced as "No 6" and when the crew assembled for Hobson's meeting the script noted "8 – Charlie, 10 – Jules, 13 – Franz, 9 – Jue [sic] Benson ... Two more scientists come in, numbers fourteen and fifteen, followed by Benoit". In the script, Hobson comments "There are only fifteen of us" (this was later amended to nineteen in the finished programme). Until very late in the day, Benoit's first name was Jules rather than Roget, and in the camera scripts, some of the scientist were identified only by their crew numbers. The pet-name "Hobby" which the crew used for Hobson was a very late addition, absent from the camera script in which he was generally referred to as "Chief".

When the moonbase was monitored in Episode 1, the stage directions indicate "All we see is an advanced communication panel ... A silver hand – a Cyberman's – and arm comes into shot." The camera script indicated that this was Tarn (also referred to as "Kron"), the name which Pedler gave to the principle Cyberman (in *The Tenth Planet*, all the main Cybermen had been named). Pedler decided not to reveal the Cyberman until the cliffhanger, so during the Store Room scene described the action thus: "The cook pauses, still engrossed by the list, turns and extends a hand, with easy familiarity, to take down a tin and his fingers encounter the Cyberman's shoulder. (Note: We still do not see the Cyberman at this juncture) He freezes. Slowly looks up. His eyes widen in horror. He starts to scream but a silver hand and arm comes out of the shadows (all the camera sees) and touches him on the side of the head. We have a flash of light and the cook collapses unconscious. The other arm catches him by his clothes and drags him into the shadows". As the episode drew to a close with the Cyberman's appearance, Pedler's directions noted "We hear the faint strains of the Cyberman music ..." In Episode 3, Pedler's scripts indicates "The Cyberman is holding a hand weapon which fits into small clips under his chest unit. It is a perfectly plain shiny metal rod about an inch in diameter with a white bigger cylinder on the end which lights up when fired." When it is fired "There is a loud metallic rattle, the tip of the weapon lights up and Bob freezes in his tracks with a look of amazement on his face. Smoke begins to pour from the openings in his clothes". When the Cybermen spoke, "The voice is harsh and modulated as before".

Pedler did not intend the attack on the Cybermen with solvents to be on film, noting: "The jets play on the chest units of the Cybermen. The units turn porridgy and appear to grow bubbles and distortions ... Their limbs begin to jerk, they utter spasmodic screams and begin to pluck uselessly at their chest units which are growing even more distorted. Their movements grow feeble." Pedler also specified the scientific aspects of the action sequence on the moon, where the solvent bottle "travels like a bullet (LOW GRAVITY) and bursts on CYBERMAN'S chest. As it bursts, a tremendous cloud of steam-like vapour shoots out from the chest unit (LOW VAPOUR PRESSURE) The CYBERMAN staggers, claws at its sagging chest unit, its mouth jerking in (COMPLETELY SOUNDLESS) screams." For the climax of Episode 3, Pedler indicated "We now begin to hear the sinister "CYBERMAN" theme. Accompanying it, the glinting row of reflections resolve into a row (several if budget will allow) of CYBERMAN [sic] marching in unison ... The music is louder,

'The Cybermen looked fantastic when they came back. Much less tatty!'

Michael Craze • DWM 225

DIRECTOR Morris Barry

Morris Barry trained at the Embassy School of Acting and worked in repertory theatre prior to World War Two. After serving as a major in the army, Barry returned to acting, joining the BBC in the mid-1950s as a temporary floor manager. Within two years, Barry had worked his way up to directing, starting with editions of *Start and Company* in 1958. After directing series such as *Z Cars*, Barry became a producer, working on *Compact*, *Switzlewick*, *199 Park Lane* (on which Gerry Davis had been story editor) and *The Newcomers*, amongst others. An old-fashioned sort of director, Barry was reknowned for placing his script on a music stand during rehearsals.

the CYBERMEN are nearer, they are marching more or less in unison, but not in step. We see rows of expressionless heads, the eye holes staring out into the vacuum [sic]. Shots of the massive arms with excrams over their external surface drawing a new weapon like a oxyacetylene torch, and pointing it ... The group of CYBERMEN is looming massively, the music is now very loud. Montage of swinging arms, lurching heads. There is a feeling of complete power. Finally, the creatures loom above camera and with crashing music ride over it." In Episode 4, the Cybermen assemble a "bazooka like weapon" and also advance on the dome with "their lazer torches"

In the script for Episode 2, Hobson comments that the Cybermen were "destroyed centuries ago", and Ben discusses the death of Mondas, referring to *The Tenth Planet*; in Episode 3, the Cybermen recognised the rejuvenated Doctor and Benoit and Hobson discussed how the Cybermen had survived Mondas' demise. In Episode 2, the

SCRIPTING *The Moonbase*

The lunar base itself was described by Kit Pedler as "essentially a plastic dome sticking out of the lunar surface. Inside it we can see the outlines of other buildings and apparatus. In the centre of its dome, underneath its apex, is a long gun-shaped object with a larger part on its top pointing towards the space above it." Inside the base, Pedler also described the Weather Control Station set in detail: "The largest room in the Moonport and is quite extensive. In the foreground are banks of controls consisting of the usual switches, meters and lights. To one side there are large computer assemblies showing magnetic tape memory heads and all the ancillary apparatus of computer machinery. The centre of the set is occupied by a large illuminated flat projection of the world. Over the top of this illuminated projection there are a number of ruled lines and figures. In addition, there are flat transparent plastic cursors which can be moved by remote control from the banks of equipment to one side of it. In this part of the set there has to be room for several people, ten or twelve. In the background of this same set and separated from it by a transparent plastic or glass partition is the base of the gravitron. The gravitron is composed of a large toroidal [sic] or doughnut shaped object, as large as budget will permit, standing alone in the

middle of a large space. Coming from its external surface, there are a number of very thick and powerful looking cables. The doughnut-shaped object is parallel to the Moon's surface. Through its centre runs the base of the gravitron probe. This is basically cylindrical and covered in extremely complicated and unfamiliar apparatus, again cables come from it and connect to the doughnut-shaped object which lies about its base. Inside this room, people only move with special acoustic covering over their head because the machine, when in operation, emits a very low-pitched and high energy rumble. We do not hear this rumble until the door to it from the remainder of the weather control centre is opened. Inside we can see operators moving around in their acoustic covering but cannot hear any noise. The scene opens with a number of operators engaged in their normal activity, that of controlling the weather on Earth. Each operator is dressed in similar clothing, which consists of a one-piece tunic with no buttons or epaulettes or outward signs of rank. Each person has a number. – from one to eighteen – which is clearly shown on left breast of tunic. This number is individual to the owner and applies to all his clothing, including space suit. All of which is similarly numbered." The Medical Unit was outlined as "a bare metal enclosure containing five or six 'beds'. The beds are light, cantilever, triangulated coratructions sticking out from the wall. The 'bedclothes' are a single light quilted square. Each 'bed' has beside it an electronic unit to which each patient is attached by a thin leash of cables. The cables terminate in a small circular unit, strapped to the centre of the chest." The Store Room in which Ralph was attached is "a highly organised corridered rack system. On the racks are soft plastic bags containing shapeless lumps. The bags are labelled ' Duck Concentrate', 'Algae Block', 'General Hydroponic Concentrate', 'Vegetable Pellets'. One of the personnel is loading the bags into a basket like a supermarket basket."

Injured at work? You could be entitled to compensation! Call Claims Direct ... © V Pendleton

Doctor comments that he took a medical degree once in Glasgow with Joseph Lister in 1888; Lord Joseph Lister was an English surgeon and one time regis professor of Surgery at Glasgow from 1860 to 1869, but in 1888 was professor of Clinical Studies at King's College Hospital in London. In Episode 3, a lot of Nils' dialogue was originally that of a lookout.

On Thursday 1 December, it was discussed that Serial HH (then provisionally allocated to *The Imps*) might have its transmission delayed by one week from Saturday 11 February; this was because it had been decided to postpone the recording of the first episode of *The Underwater Menace* (the new title for *The Fish People*) by one week so it did not fall on New Year's Eve. As a result, the remaining recordings for the season would now be running only one week ahead of transmission, and a gap in broadcast would buy Lloyd more leeway. However, as it transpired there would be no gap in transmission – and by Wednesday 14 December, Serial HH had been firmly allocated to *Return of the Cybermen* under the auspices of BBC staff director Morris Barry. *The Imps* was written off on Tuesday 10 January 1967.

The set designer on the serial was Colin Shaw, working on his only *Doctor Who* serial. Gillian James, who had joined the show with *The Smugglers*, continued to handle make-up design. Costume design was supervised by Sandra Reid, who had also designed the original Cybermen in *The Tenth Planet*.

With Episode 4 to be delivered over the Christmas period, a synopsis for the serial was issued on Friday 23 December, stating that the main guest star would be Patrick Barr – and that the serial was now entitled *Doctor Who and the Moonbase* (although *Return of the Cybermen* would still appear on paperwork well into January). On Tuesday 10 January 1967, Hines was formally contracted for *The Moonbase*, and scripts were sent out to the cast three days later. The start of the script for Episode 1 had the TARDIS out of control, linking back to the cliffhanger at the end of the previous story, *The Underwater Menace*.

As production began in mid-January, Lloyd took a week's holiday and was replaced temporarily by Peter Bryant; at this point Bryant, who was moving between departments, was also acting as an assistant story editor to Davis.

Pre-filming on Stages 3A/B at the BBC Television Film Studios in Ealing began on Tuesday 17 January; the plan was to capture all the technically demanding moon surface scenes on 35mm film, using an overcranked camera to make the movements of the actors seem slower under lower gravity conditions. On this day, the show's new star, Patrick Troughton, and his co-stars Wills, Craze and Hines were released from a day's rehearsals on Episode 3 of *The Underwater Menace* to film all their lunar surface scenes for *The Moonbase*; these had the regulars wearing quilted spacesuits and clear helmet globes (which misted up very quickly). Wills was suspended uncomfortably from a Kirby wire to simulate low-gravity leaps – which was an excellent opportunity for some BBC publicity photographs.

"Does my head look big in this?" Anneke Wills and Michael Craze moon around at Ealing. © BBC

Joining the regulars on the jabolite moonscape panorama were Barry Ashton and Victor Pemberton as two of the crewmen, Jules and Franz. To keep costs down, the scientists in the moonbase were effectively extras with minimal dialogue, and many of the actors playing them were regular walk-ons. Ashton had been an extra in *The Highlanders* while Pemberton was an aspiring writer who had been advised by producer Cedric Messina to supplement his income with extra work; Pemberton was also a friend of Bryant from their work in radio. The scenes filmed in the morning showed the TARDIS crew arriving and departing, with a quarter size TARDIS prop used in the background for shots where the Doctor's party had moved away from the ship. In the afternoon, scenes of an injured Jamie being taken into the base were filmed with Ashton and Pemberton.

The following day at Ealing, Wednesday 18, saw Pemberton and Ashton joined by guest star Andre Maranne (as Benoit) and Cybermen actors John Wills and Peter Greene; Maranne was a French actor who appeared in many British films and television shows (notably, during the 1970s, in the Pink Panther films), while Wills had appeared in *Doctor Who* before when – under his real name of John Maxim – he had played Frankenstein's monster in *The Chase*. The morning shoot was taken up with the pursuit of Benoit by a Cyberman for Episode 3. After lunch, photographer Hugh Tosh took two shots of Derek Calder, an extra since *The Romans* who had been cast as Peter; Calder's face was shot for Episode 1 and his hand, doubling for the character John, for Episode 2. These stills were then given to BBC graphics designer Peter Netley to animate the spreading black veins of the Cyberman neurotrope – under guidance from Pedler if necessary. Establishing shot photographs were also taken of the Cybermen's flying saucer. In the afternoon, the scene of Jules and Franz being attack by two Cybermen in Episode 2 was filmed, followed by shots of their abandoned spacesuits, and also inserts of the Cybermen with melting chest units in Episode 3.

A press photocall was held at 9.30am on Thursday 19 January to allow the daily papers to get some shots of the new Cybermen outside the confines of the film studio. Crossing a nearby green, the Cybermen posed for the cameras at phone boxes and with ten year-old Anthony King. After that, shooting began in earnest for all the major scenes with the massed Cybermen on the lunar landscape. John Wills and Greene were joined by Sonnie Willis (an extra in *The Underwater Menace*), Keith Goodman (an extra since *The Romans*) and Reg Whitehead (a principle Cyberman in *The Tenth Planet*) as the five main Cybermen. In addition, six Cyberman extras were also hired; one of these was John Levine who, as John Levene, would later become a regular cast member as Sergeant Benton. The sequences filmed were of the Cybermen advancing on the moonbase in force, assembling their weaponry and being repelled into space (again with the use of Kirby wires). In the evening, the regular cast – plus Ashton and Pemberton – returned to the studios to pick up on some shots which had been originally scheduled for Tuesday.

Friday 20 opened with the *Times* running one of the publicity shots from the previous day. Meanwhile, the morning was spent on model shooting and other sequences without actors at Ealing. The TARDIS' arrival and departure, establishing shots of the moonbase and the arrival and expulsion of the Cyberman spaceships were all filmed on the same lunar landscape as for the live action material. Calder returned to Ealing for a reshoot of the two still photographs mid-morning. Then, after lunch, Maranne and Craze returned, joined by Patrick Barr as Hobson; Barr had been in films since the 1930s and had starred in 1950s television serials such as *The Three Hostages* and *Portrait of Alison*. The two sequences filmed were Ben's rescue of Benoit from the Cybermen in Episode 3, and Hobson and Benoit blocking the breached moonbase dome in Episode 4. After filming was completed on *The Moonbase*, Sandra Reid was taken ill and admitted to hospital. Juanita Waterson stood in for her on the remaining recordings for *The Underwater Menace*, while Mary Woods was drafted in to replace her on *The Moonbase* studio sessions.

Cybermen: Invasion Ealing 1967 AD! So close– you can hear on the telephone! So thrilling– you could meet them at the bus stop (if you're Anthony King)!

With the viewing figures having regained some ground since *The Tenth Planet*, Lloyd felt that the series needed promoting again. Determined to give maximum publicity to *The Moonbase*, on Friday 27 January, the producer wrote a memo suggesting that the serial should have a broadcast trailer consisting of one of the impressive lunar film sequences from Episode 1, transferred onto Ampex. This went ahead, with a 25-second trailer narrated by John Benson screened on Saturday 4 February at 6.14pm after *The Underwater Menace* Episode 4 was shown on BBC1.

Studio rehearsals for *The Moonbase* began at St Helens' church hall on Tuesday 31 January. Alan Rowe, who had been in television plays such as *Yesterday's Enemy*, appeared as the largely silent Doctor Evans and also provided the voice of Space Control on Earth. John Rolfe, playing Sam, had been a Captain in *The War Machines*, Leon Maybank had been an extra in *The Highlanders*, Edward Phillips was an extra in *The Massacre of St Bartholomew's Eve* and Robin Scott was an extra in *The Underwater Menace*.

During rehearsals, Barry attempted to persuade Troughton to play the Doctor as less of a clown, although to retain elements of humour. To this end, Troughton's costume was toned down; the baggy trousers were gradually taken in a little each week (apparently without Troughton noticing), and the stove-pipe hat was abandoned after BBC Drama executive Andrew Osborn had recommended that Troughton lose it.

All four episodes were recorded on Saturday evenings between 8.30pm and 9.45pm, starting with Episode 1 in Studio One of the BBC's Riverside Studios on Saturday 4 February. A photocall was held during camera rehearsals covering scenes in the Weather Control Room, the medical unit, the TARDIS and showing Ralph being attacked by a Cyberman (although the creature was not shown on screen). During rehearsals, Troughton wandered around the set to familiarise himself with it as usual – and had only just moved on from the Gravitron when the large prop suddenly collapsed; Barry had the device rapidly rebuilt. There had been other set problems when the outside contractor making the control desks had been taken ill; when the effects team arrived to collect them they found that the props were unfinished. Working rapidly through the afternoon, the team covered the desks with Fablon and cut holes in which to fit the instruments, ready for the evening recording.

The opening captions were shown over a shot of Jamie clinging onto the TARDIS control column; the TARDIS set which appeared briefly was smaller than usual, making use of photographic walls. A recording break was arranged after the film sequence of the plague veins spreading across Peter's face; this allowed Calder to be made up for the following scenes. The Cyberman spaceship was established in the form of a photographic caption. The Doctor's use of his diary was initially abandoned because Troughton was dressed in his spacesuit during the Weather Control scenes, and so had no access to his pockets. Two sound effects created by Brian Hodgson for the 1964 serial *The Keys of Marinus* were reused; the sound of the Morpho provided the background to the medical unit, while the brain conditioning sound emphasised the plague scenes. A second recording break was scheduled during the food store room scene to line up a spark generator for superimposing in the shot of the Cyberman arm overpowering Ralph. The closing credits rolled over a close-up shot of a Cyberman as it faded to black.

As part of the publicity for *The Moonbase*, on Sunday 5 February the *Observer* ran an interview with Pedler in which the author emphasised the scientific accuracy of the new serial and in particular the low gravity chase sequences. The next day, the 405 line tape of Episode 1 was edited for transmission. On Thursday 9, a half-page preview article appeared in *Radio Times*; this revealed the involvement of the Cybermen in the short text item and showed the new-look monsters in a photo montage of scenes on the lunar surface. The article set the scene, introduced the Gravitron and again focused on Pedler (a "remarkable man" who, as well as being a scientist and writer was a painter, sculptor and builder of racing cars).

Hours after Episode 1 was broadcast on BBC1, Episode 2 was taped at Riverside on Saturday 11 February. The opening title captions were superimposed over shots of Jamie struggling to sit up on his bed and the Cyberman looking at him; 'Maxim' was the only Cyberman in studio for the episode (all Greene's sequences had been pre-filmed). The first two recording breaks were scheduled to line up the spark generator again for the Cyberman attacking Polly and Jamie in the medical unit. The airlock was a special two-level set, seen in the sequence when Jules and Franz went out onto the surface. Another recording break took place after the animated film of John's infected hand, again allowing make-up to be applied to Arnold Chazen. When the Doctor studied the neurotropic virus under the microscope, 35mm stock film of virus particles from *Science and Life: Men and Microbes* was shown. At the cliffhanger, the titles rolled over a shot of the Cyberman levelling its gun.

That night, Pedler did an interview about the new serial on BBC2's *Late Night Line-Up*; this was an appearance which the production office had previously offered the programme in summer 1966 for *The War Machines* (which Pedler had developed the idea of). Episode 2 was then edited for broadcast on Monday 13.

During the following week, Lloyd learnt that *Doctor Who* would be moving back to its original home of Studio D at Lime Grove from the recording of Episode 4. Aware of the studio's technical equipment, on Wednesday 15 Lloyd complained that Studio D would not offer Barry's team the telecine fast rewind facility, and suggested that maybe all the film should be transferred onto videotape for editing prior to the studio. *Doctor Who* was kept in the public eye on Thursday 16 when an item about trick photography was shown on *Blue Peter*; this depicted Dalek toys surrounding a vanishing TARDIS police box in a tray of sand (achieved by double exposure). On Friday 17, director John Davies filmed a shot of the giant Macra claw which would appear on the TARDIS Time Scanner screen at the end of Episode 4 to lead into the next serial, *The Macra Terror*.

With the recording of Episode 3 at Riverside on Saturday 18 February, Daphne Dare took over costume supervision for the next few weeks; Dare was an old hand on *Doctor Who*, having handled all the stories from the first Dalek serial in 1963 to *The Smugglers* the previous summer. The opening captions were shown over shots of the Cyberman looking at the Doctor and Hobson, the Doctor's party through the equipment racks and a shot of the Cyberman. When Bob was killed by a Cyberman using its weapon, a camera flare was overlayed over Edward Phillips. A photocaption of the Cyberman spaceship was used as an establishing shot on the vessel early in the episode. For the scene in Weather Control where the Doctor considered the Cybermen's vulnerability, a special 'thinks' track was pre-recorded by Troughton and played back into studio to convey the Doctor's musings. Three recording breaks were scheduled; the first was before the film of the chest units dissolving (to remove the Cybermen from the set and replace them with empty costumes) while the others were to allow Maranne and Craze to don spacesuits to match to the film inserts.

COSTUMES Cybermen

Although the Cybermen had been effective in *The Tenth Planet*, the production team had noted the makeshift nature of the cumbersome costumes and their shortcomings and wanted to update them to make them look more robotic. Sandra Reid proposed three new designs, one of which was selected for use by Innes Lloyd and Morris Barry. This new version, which Reid preferred, retained the basic elements of her former design. It was based on a one-piece rear-fastening silver vinyl jumpsuit which incorporated three-fingered hands; these were difficult to manufacture as sewing machine needles broke on the tough vinyl. The feet were laced army boots sprayed silver. The Cybermen helmets were made from fibreglass by freelance prop designers Jack and John Lovell, they were cast in two halves, contained a battery-powered light and held together by eye hooks. Small holes were drilled in the sides to allow air circulation, gauze covered the eyes, and a mouth flat behind the jaw could be pivoted open by the chin of the actor inside; Patrick Troughton in particular found it very difficult to tell which Cyberman was meant to be taking when in studio. Silver tape was added around the eyes and mouth to give emphasis to them. The Lovells also constructed aluminium chest units fitted with sequence lights and into which the new weapon – a rod with an illuminating tip – could be slotted; two additional chest units were made by another freelancer, Bill King of Trading Post, which would melt on cue in Episode 3. The Lovells added the hydraulic joints to the jumpsuits; these consisted of tubing from a vacuum cleaner manufacturer and practice golf balls. Eleven Cyberman costumes were made in all.

MUSIC Library tracks

To offset the cost of effects, costumes and Ealing filming, Morris Barry made savings on the incidental music, all of which came from library discs. *Space Adventure*, a piece of music composed by Martin Slavin and performed by Norman Ramin had been established as a theme for the Cybermen in *The Tenth Planet*, and this was used again in all four episodes for scenes such as the Cyberman advancing on Jamie, the attack on Jules and Franz, and the Cybermen advancing on the lunar base. The store room scene where Ralph was attacked in Episode 1 was backed by Eric Siday's *Sabre Dance* from *Musique Electronique*, while Desmond Briscoe's *Group Shapes* from *Electronic Sound Pictures* was heard in the scenes of eavesdropping on the Cyberman ship. Siday's *Anaesthesia* from *Musique Electronique* was used in Episode 2 as the Cyberman entered the base and during the search of the medical unit, while Siday's *Moonscape* from *The Ultra-Sonic Perception* was also used; another track from the same LP, Siday's *Suspended Animation*, was used in Episodes 3 and 4 for scenes with the controlled crewmen. For scenes of the Cybermen communicating with their ship in the last two episodes, Siday's *Hypnosis* from *Musique Electronique* was heard, and *Conflict* from the same album was used during the attack on Benoit in Episode 3 and the sabotage of the antenna in Episode 4. In September 1987, *Space Adventure* was included on *Space Adventures*, a tape of library music issued by the Doctor Who Appreciation Society; this was re-issued in CD form by Julian Knott in October 1998.

SOUND Cyberman voices

The Cybermen voices were provided by Peter Hawkins who had previously performed this role on the final episode of *The Tenth Planet*; Hawkins had contributed to the series many times, mainly as a Dalek voice since 1963. With the new look, the sing-song computer voice developed by Ray Skelton in the earlier serial was also changed. A device invented by one Doctor Tait, to allow people who had undergone a laryngectomy to speak again, was adapted. A dental palate containing a small loudspeaker was made for Hawkins, and when this vibrated he simply formed the words he wanted to say with his lips; the buzzing noise sounded like speech. The experience was unpleasant for Hawkins; the speaker made his skull vibrate giving him nausea and headaches.

'We wanted to get one really good set and then play the action around it'

Gerry Davis • DWB 85

COSTUMES Moonbase crew

On Monday 16 January 1967, the nameplates for the fifteen principle lunar base crewmen were ordered from the BBC Graphics Department based on the originally scripted names and nationalities. These were: 1 Hobson T. (UK), 2 Benoit J. (France), 3 Jensen N. (Denmark), 4 Evans G. (UK), 5 Elliot J. (Australian), 6 Becket S. (N Zealand), 7 Anders R. (Australian), 8 Wise C. (UK), 9 Benson J. (UK), 10 Faure J. (France), 11 Baker P. (Canadian), 12 Braun E. (Canadian), 13 Schultz F. (German), 14 debayo R. (Nigerian) and 15 Stacey N. (N Zealand). The numbers 10 and 13 also appeared on the spacesuit helmets worn by Jules and Franz in the film sequences. Before recording, Benoit's first name was changed from Jules to Roget, which failed to match his BENOIT J. nameplate. Because of this, actor André Maranne was given a neckerchief to wear, the end of which was placed to obscure the erroneous initial.

Episode 3 was edited on Sunday 19 or Monday 20 February; the instalment ran very long, and a dialogue exchange was removed to bring the running time down slightly. This was the dialogue between Hobson and Benoit with a Cyberman in the Weather Control Room. Benoit commented: "But you were all killed when – your planet – Mondas exploded in 1986." The Cyberman explains "We were the first space travellers from Mondas. We left before it was destroyed. We have come from the planet Telos." Hobson remarks that they therefore know that Mondas was destroyed. "Yes," says the first Cyberman, "We have returned to take the power you used to destroy Mondas." As such, the new Cyberman planet was un-named until *The Tomb of the Cybermen* some months later.

The Doctor thinks he's found Jamie's script for this episode ... © BBC

Reviewing the first two episodes of *The Moonbase* in the *Morning Star* on Wednesday 22 February, Ann Lawrence observed that the new serial was of a better quality than other recent stories, commending the mixture of science and fiction from Pedler.

Episode 4 was recorded in Studio D at Lime Grove on Saturday 25 February; Jeanne Richmond supervised make-up for this session, deputising for Gillian James. The episode's opening captions were shown over the opening film sequence of the marching feet of the Cybermen; only four Cybermen were required in the studio for recording, played by Willis and Greene along with extras Ronald Lee and Barry Noble (the other credited Cybermen – Wills, Whitehead and Goodman – were on film only). A circular inlay mask was superimposed on the film of the Cybermen at the antennae to show Hobson's view of the base's attackers through a telescope. Again, a caption of the Cyberman vessel was used, while another graphic caption was used to track the doomed relief rocket. Barry scheduled numerous recording breaks to allow the cast to move between the Weather Control and Dome sets. Two other captions, showing the night sky from the moon's perspective and a shooting star, were used in the closing sequences. The film of the Macra claw was then shown on the monitor acting as the TARDIS' time scanner, with a caption slide reading "Next Week: The Macra Terror" superimposed after the closing credits.

Editing on Episode 4 took place on Monday 27 February and Wednesday 1 March; on Tuesday 28 February, Barry observed that there had been notable 'talkback' (the sound of instructions on the floor manager's headphones) on the soundtrack of the episode which he would edit out as well as he could. The positive reaction to the serial had persuaded Lloyd and Davis to develop the Cybermen even further. Writing to the cast to thank them for their performances on Thursday 2 March, Barry informed the Cybermen actors that the return of the cyborgs was already being planned and he may contact them soon. On Friday 3 March, Davis commissioned Pedler to write *Dr Who and the Cyberman Planet* (latterly *The Tomb of the Cybermen*).

On the Friday 10 March edition of *Junior Points of View*, *Doctor Who* in general drew largely negative comments about "the new Dr Who" with complaints about the standard of scripting, although others thought Troughton was "smashing with his top hat and flute" (neither of which had appeared since *The Underwater Menace*).

The Moonbase saw a major improvement in *Doctor Who*'s audience levels, in spite of opposition such as the successful *Daddy*'s Magic Box in the ATV-London region, the popular Batman on ABC and Just Jimmy on Southern. Audience sizes were almost a million up on *The Underwater Menace*, Episode 2 scoring the series' largest ratings in over a year and Episode 4 achieving the highest appreciation score in two years.

On Wednesday 29 March 1967, an Audience Research report on Episode 4 of *The Moonbase* was prepared with comments from 323 viewers. Although the climax was thought to be lacklustre, the viewers preferred the futuristic stories to the historicals; they liked the clever sets and effects, the use of real science and also the challenge of solving the problem themselves. One scientist observed that the use of solvents on the Cybermen was rubbish, but the episode had been amusing and interesting.

The Moonbase was offered for overseas sale by BBC Enterprises as 16mm film recordings. It was sold to Australia (screened October 1967), New Zealand (screened December 1969), Uganda, Hong Kong and Singapore (all around 1969) and Zambia (1970). Though *The Moonbase* was still being offered for sale by BBC Enterprises in 1974, by 1977 the only remaining prints were Episodes 2 and 4, held on film by the BBC Film and Videotape Library.

Davis novelised the serial in 1974 as *Doctor Who and the Cybermen*; this was based on the rehearsal scripts so Benoit was renamed Jules. This was published by Target books in February 1975 with a cover by Chris Achilleos and illustrations by Alan Willow. A Turkish edition was published by Remzi Kitbevi as *Doktor Kim ve Sibermenler* later that year. The paperback was reissued with a new logo in August 1978, and in July 1981 appeared in hardback for the first time with a new cover painted by Bill Donohoe. It was later numbered Book No 14.

In July 1992, the remaining episodes of *The Moonbase* were included on BBC Video's *Cybermen – The Early Years*. In 1999, Harlequin Miniatures issued a Cyber-Laser Cannon Team from the serial. *The Moonbase* was released on CD by the BBC Radio Collection in April 2002, narration for the story having been recorded by Frazer Hines on Monday 11 December, 2000.

SERIAL HH The Moonbase

CAST **Patrick Troughton** *Dr Who* with **Patrick Barr** *Hobson* and **Anneke Wills** *Polly*, **Michael Craze** *Ben*, **Frazer Hines** *Jamie* and **André Maranne** *Benoit*, **Michael Wolf** *Nils*, **John Rolfe** *Sam*, **Alan Rowe** *Voice from Space Control* [1-3], **Mark Heath** *Ralph/Scientist* [1,3]*, **Alan Rowe** *Dr Evans* [1,3-4]; **Barry Ashton**, **Derek Calder**, **Arnold Chazen** [1-3], **Leon Maybank** [1-3], **Victor Pemberton**, **Edward Phillips** [1-3], **Ron Pinnell** [1-3], **Robin Scott**, **Alan Wells** *Scientists***; **Sonnie Willis** [1,3-4], **John Wills** *Cybermen*; **Denis McCarthy** *Voice of Controller Rinberg* [2]; **Peter Greene** [2-4], **Keith Goodman** [3-4], **Reg Whitehead** [3-4] *Cybermen*; **Peter Hawkins** *Cybermen Voices* [3-4].

* *Billed as Ralph on Episode 1 and Scientist on Episode 3*

** *Barry Ashton was Franz, Derek Calder was Peter, Arnold Chazen was John, Leon Maybank was Ted, Victor Pemberton was Jules, Edward Phillips was Bob, Ron Pinnell was Jim, Robin Scott was Charlie, Alan Wells was Joe.*

EXTRAS **Derek Calder** *Double for Scientist (John)*; **Mike Britain**, **Paul Harrington** *Technicians*; **Bernard Reid**, **Terry Wallis**, **Decland Cuffe**, **Derek Schafer**, **John Levine**, **Ronald Lee**, **Barry Noble** *Cybermen*.

CREDITS *Written by* **Kit Pedler**. *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Film Cameraman* **Peter Hamilton***. *Film Editor* **Ted Walter***. *Costumes by* **Sandra Reid****. *Make-Up by* **Gillian James*****. *Lighting* **David Sydenham***. *Sound* **Gordon Mackie***. *Story Editor* **Gerry Davis**. *Designer* **Colin Shaw**. *Producer* **Innes Lloyd**. *Directed by* **Morris Barry**.

* *Credited on Episode 4 only.* ** *Credited on Episode 4 only. Sandra Reid supervised the film sequences and was replaced by Mary Woods for Episodes 1 and 2 and Daphne Dare for Episodes 3 and 4.* *** *Credited on Episode 4 only. Gillian James supervised Episodes 1 to 3 and Jeanne Richmond supervised Episode 4.*

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	Appr index
Episode 1	11 February 1967	5.50pm-6.15pm	23'00"	8.1M (58th)	50
Episode 2	18 February 1967	5.50pm-6.15pm	23'03"	8.9M (36th)	69
Episode 3	25 February 1967	5.50pm-6.15pm	21'47"	8.2M (49th)	53
Episode 4	4 March 1967	5.50pm-6.15pm	22'39"	8.1M (44th)	58

YOU SOUGHT... TO OWN MY MIND...
YOU WILL PAY...
SKHROOM!
NNNAAIEE!
SKRAMM!
THE VILLAGE...
HEAR ME! I HAVE SEEN THE SIGNS - DEATH APPROACHES! SEEK SHELTER IN THE CAVES!
THE WORLD-EATER HAS AWOKEN!
WHAT'S ALL THE PANIC ABOUT?
FEEL THE GROUND TREMBLING? SOMETHING'S UP... THAT MAD OLD BIRD'S A SEER, YOU KNOW, I RECKON -
HELLO BOYS!
I'M AN ILLEGAL ALIEN AND I WANT TO STEAL YOUR JOBS AND EAT YOUR BABIES!
BOOGA-BOOGA!
W'BRR! SQUADRON, ENGAGE ENEMY! CONCENTRATE FIRE ON ITS STARBOARD SECTIONS!
IT'S USELESS! THE ENTIRE FLEET COULDN'T DENT THAT THING'S ARMOUR!
uroboros
part four
STORY - SCOTT GRAY ART - JOHN BOES
COLOUR - ADRIAN SALMON
LETTERING - ROGER LANDRIDGE
EDITOR - CLAYTON HICKMAN

WHAT IS IT?
WE'LL FIND OUT WHEN WE CATCH IT! SHIFT YOURSELF!
SURE THING, FATSO -- YOU'RE GOING TO CATCH ME. TRY A FEW DECADES IN A SAUNA FIRST...
BUT KEEP ON WADDLING, I COULD USE THE LAUGHS!
WRROOAARR!
YOOWW!
FORGOT THE DEMON BREATH...
TIME TO GET OUTTA DODGE...
AND THERE'S MY RIDE!
SHE SHOOTS...
...SHE SCORES!
I'M IN, DOC. PUNCH IT!

HAH-HAH! BOTCHA!
WHAT'S SO FUNNY?
YOU COULD'VE LEFT ME HIGH AND DRY BACK THERE, BUT YOU DIDN'T! C'MON, ADMIT IT, YOU CARE ABOUT ME!
WAKE UP, DESTRA. I CARE ABOUT KEEPING IZZY'S BODY INTACT...
...THE GIRL CURRENTLY WEARING IT CAN ROT.
HURRY UP, SHAYDE! IN CASE YOU HADN'T NOTICED, THIS SHIP'S JUST GONE OFF ITS TROLLEY!
BE PATIENT, FEY. I AM DEFLECTING THE NEURAL NET'S ENERGY SPIKE NOW...
ZZTTZZ
THERE.
BRAVO. NOW GIVE ME BACK MY BODY -- THE ETHEREAL LOOK DOESN'T SUIT ME AT ALL...
I CANNOT COMPLY WITH YOUR REQUEST.
WHAT? THAT'S MY BODY YOU'RE STROLLING AROUND IN, SHAYDE, AND I WANT IT RETURNED! IMMEDIATELY!
SOON, FEY.
FIRST I HAVE A TASK TO PERFORM...
...WHAT DO YOU MEAN, "THE FLYER IS GONE, PRESIDOR"?
WE WERE... UM... LURED AWAY, PRESIDOR, BY A SMALL ALIEN.
I THINK IT WAS A "FEMALE".
YES. UH... WITH BROWN FUR ON ITS HEAD...
WHAT?! WHAT?!
IT'S HER! SHE'S STILL ALIVE!
PREPARE MY CRAFT!

YOU CONNIVING TOAD, HOW DARE YOU MANIPULATE ME LIKE THIS!
IT IS BEST THAT I DEAL WITH THIS SITUATION, FEY -- YOU MAY FIND DIFFICULTY WITH THE MORAL ISSUE HERE...
IT IS CLEAR NOW THAT OPHIDIUS IS ALIVE AND EVOLVING, BUT SHE MUST BE ELIMINATED BEFORE SHE CAUSES MORE DEATHS.
HOWEVER...
SHE IS STILL A SENTIENT BEING WHO HAD NO CHOICE IN HER CREATION -- OR HER DESTRUCTIVE PURPOSE...
RATHER LIKE YOU, SHAYDE?
...
YES.
PERHAPS WE SHOULD DISCUSS THIS WITH THE DOCTOR?
PERHAPS.
I... WILL RETURN CONTROL TO YOU.
I APOLOGISE, FEY.
Oyyhh...
I THINK... I UNDERSTAND, SHAYDE...
BUT WE ARE NEVER DOING THAT AGAIN.
WOW! SOMEONE CALL TOHO STUDIOS!
QUIET, DESTRI...
THE MOBOX MUST HAVE ACCIDENTALLY TRIGGERED OPHIDIUS' AUTONOMIC RESPONSE SYSTEMS -- SHE'S AWAKE AND ANGRY, WITH ENOUGH FIREPOWER TO DESTROY THE ENTIRE PLANET...
SO? I THOUGHT YOU SAID YOU DON'T CARE ABOUT THESE GEEKS...
I CHANGED MY MIND.
WHERE... IS... THE SAVIOUR...?

"THE SAVIOUR"? BUT...
NO... NOT ME. NOT THIS TIME...
OF COURSE!
YOU ARE COMPLETELY INSANE!
ONLY JUST NOTICED, DESTRI? HOLD ON!
PRESIDOR, THE ENEMY FLYER HAS, UH, ENTERED OPHIDIUS...
FOLLOW IT!
SIR, I M-MUST RESPECTFULLY --
NOW!
LOOKS LIKE THE POWER INHIBITOR'S DOWN -- THAT'S A STROKE OF LUCK...
FEY, COME IN. HOME IN ON MY SIGNAL AND JUMP ABOARD...
AYE-AYE, CAPTAIN...
HEY! WH-WHAT THE HELL?!
DOCTOR... IS THIS...?
YES. NO TIME TO EXPLAIN NOW. WE HAVE TO GET TO OPHIDIUS' INTEGRATED PROCESSING CORTEX...
WE'VE JUST COME FROM THERE. FOLLOW THE MAIN ARTERIAL CONDUIT ON THE RIGHT...

YOUR WORLD... WILL BURN... BENEATH ME...
PERHAPS...
"PERHAPS NOT."
...SO YOU'RE GOING TO CALM OPHIDIUS DOWN? HOW, EXACTLY?
NOT ME... OPHIDIUS WANTS THE "SAVIOUR". IF I'M RIGHT, SHE MEANS THE PERSON WHO KILLED THE GOBOLITH AND RELEASED HER FROM ITS CONTROL...
YOU, DESTRI.
YOU CAN STOP OPHIDIUS' RAMPAGE, AS ABSURD AS IT SOUNDS, YOU'RE THE ONLY ONE SHE'LL TRUST.
HEY, JUST WATCH ME NOT GIVE A DAMN, DOC. SNAKEZILLA WANTS TO WASTE THE MOBOX? GREAT, I'LL BRING THE POPCORN...
DESTRI...
AND FORGET THE THREATS. WE BOTH KNOW YOU WON'T HURT LITTLE MISS PERFECT'S BODY...
UHH...
WHICH IS WHERE I COME IN.
THE DOCTOR MAY CARE ABOUT THIS "IZZY", BUT SHE MEANS NOTHING TO ME. DO AS HE SAYS, GIRL, OR DIE.
FEY, IF YOU DESTROY IZZY'S BODY, YOU WILL --
IT'S CALLED A BLUFF, SHAYDE. DON'T THEY PLAY POKER ON GALLIFREY?
NO.
QUELLE SURPRISE.
OKAY, OKAY! LET'S ALL PRETEND IT MATTERS...
OPHIDIUS? CAN YOU HEAR ME?
SAVIOUR...
YEAH, THAT'S ME. THAT GOBOLITH THING WAS GOING TO FRY YOU, BUT I DUSTED HIM. YOU OWE ME A BIG ONE...
THEY MADE ME... A SLAVE...
AND YOU'RE SICK OF BEING PUSHED AROUND, RIGHT? I CAN RELATE. I DON'T BLAME YOU FOR WANTING TO CARVE THE MOBOX UP. SOME OF THEM DESERVE IT...

...BUT MAYBE NOT ALL OF THEM. YOU'VE PROVEN YOU'RE THE BIGGEST AND THE BADDEST. GOING CRAZY NOW JUST MAKES YOU LOOK STUPID...
KNOW WHAT'S MORE IMPORTANT THAN ANYTHING, ORPHDUS? EVEN REVENGE!
TELL ME... SAVIOUR...
KEEPING YOUR COOL.
SO HOW ABOUT NOT KILLING ANYONE ELSE, HUH?
THERE THEY ARE! FIRE! FIRE!
EXCEPTFORTHEM!
NAARGGH!
SHUNK!
SHUNNK!
GGAAHHH!
THE SERPENT'S HUNGER IS QUELLED, THE GREAT DECEIVER IS DEAD.
MOMENTS PAST AND YET TO BE ARE RELEASED FROM THEIR BONDAGE.
THE CIRCLE IS BROKEN.
GOOD NEWS ALL AROUND, EH, C'SORR...?
YOU SAVED DESTRI FROM THAT WELL -- YOU WARNED ME ABOUT B'ROSTT -- YOU FORESAW THIS WHOLE AFFAIR AND ARRANGED US LIKE PIECES ON A PLAYING BOARD...
I AM NO LESS A PAWN, DOCTOR. THE FATES HAVE DIRECTED US ALL.
"AND WHAT ABOUT ORPHDUS?"
"THE WORLD-EATER'S DESTINY LIES ELSEWHERE. I HAVE NO KNOWLEDGE OF IT..."

WELL, GLAD TO BE OF SERVICE, C'SORR. TRY TO BE A BIT LESS OBLIQUE NEXT TIME YOU WANT YOUR PLANET SAVED...
NOW, IF YOU'LL EXCUSE ME, I'M OFF TO GET MY FRIEND BACK.
YOU WILL FAIL.
WHAT?
THE ONE YOU SEEK IS LOST TO YOU NOW. SHE WILL REMAIN SO.
WE'LL SEE.
NEVER LIKED CLAUSTROPHOBIC, STUCK-UP BUNCH... NEVER WILLING TO ADMIT WHEN THEY'RE WRONG...
...THE ANSWER'S NO! YOU CAN STICK YOUR STUPID RAY-GUN UP A BLACK HOLE, I'M NOT GOING TO HELP YOU!
WE DON'T NEED YOUR HELP, BIRL. NOW THAT THE TARDIS IS FREE, SHAYDE CAN CONTINUE TO TRACE THE TRAIL LEFT BY IZZY'S ABDUCTORS...
WE'RE TAKING YOU BACK, DESTRI. ACCEPT IT.
THIS IS A REALLY, REALLY DUMB THING TO DO, DOC! I'M SERIOUS!
YOU THINK THIS PLANET'S A MONSTER-MASH? IT'S DISNEYLAND COMPARED TO HOME! WE GO THERE AND WE DON'T LEAVE! EVER!
LISTEN TO ME!
YOU LISTEN.
WE'RE GOING TO SAVE IZZY. YOU'RE GOING TO GIVE HER HER BODY BACK. AND IF ANYONE OR ANYTHING GETS IN MY WAY, THAT'LL BE THEIR MISTAKE.
YOU SEE, DESTRI, I'M NOT SCARED OF MONSTERS...
...THEY'RE SCARED OF ME.
Next: Oblivion

Human

Unhappy Mondas ...

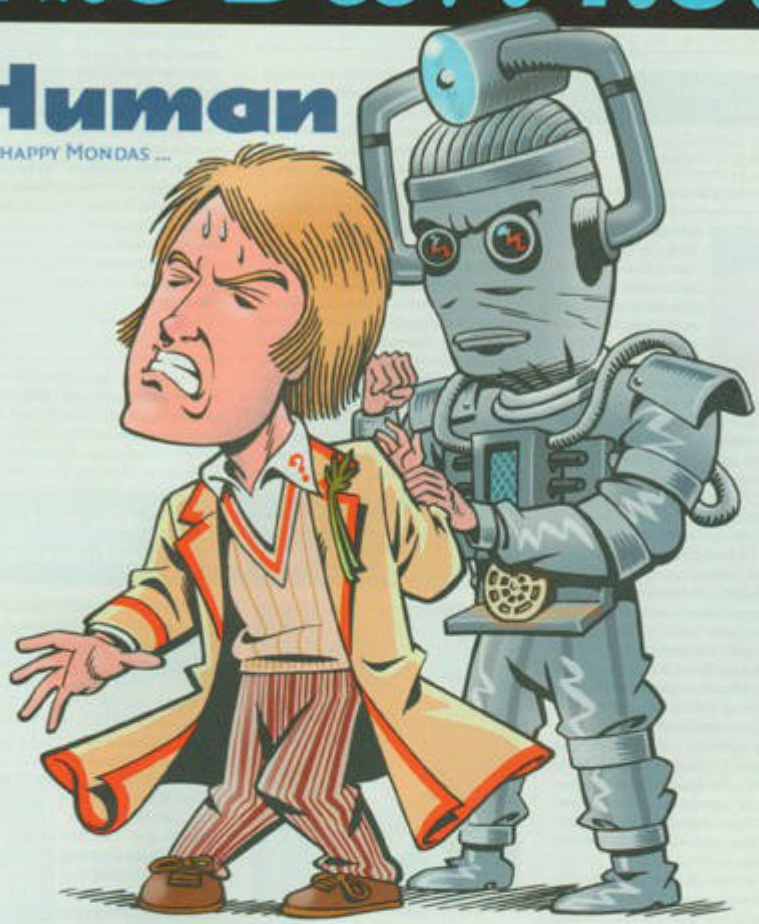


Illustration by Roger Langridge

WARNING! Spoilers ahead

It's Doctor Who Magazine's policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

DOCTOR WHO: SPARE PARTS

AUDIO DRAMA Big Finish
AUTHOR Marc Platt
RRP £13.99
ISBN 1 90 365 4 73 4

Being regularly submerged in a stream of good-versus-evil melodrama, one quickly becomes used to one kind of inhumanity. Sadists, exploiters, soldiers and politicians alike, are, in fiction, devoid of those characteristics which make us human, and are therefore readily able to perpetuate the antisocial acts of greed which necessitate the presence of Miss Marple, Charlie Fairhead, or the Doctor. They fulfil a dramatic necessity, yet within fiction, rarely horrify. Yet I must confess to unease about another kind of deviation from off-the-peg *homo sapiens*. For all the obvious medical and life-enhancing benefits of organ transplants and prosthetic limbs, they make me feel queasy – reminding me that on one level we are just machines. This nominates me as an ideal listener for *Spare Parts*, which, more than any other *Doctor Who* story, has inspired me to contemplate what it is to be human and what I value about my own humanity.

What makes *Doctor Who* as perceived by the public rather awful, is that it concerns monotonous monsters who chase pretty girls down corridors, because they are simply antisocial and have invaded Earth because they need our living space, identities, or magnetic core. What makes *Doctor Who* as perceived by its fans rather wonderful is that these monsters are monstrous precisely because of what they once were. One of the series' best-kept secrets is that the Daleks and Cybermen are just extrapolations of what will happen to us *if we let things get out of hand*. The Cybermen's devisors, Kit Pedler and Gerry Davis, even devised a whole television series, *Doomwatch* (a kind of *Scooby Doo* meets *Panorama*), about what happens *if we let things get out of hand*. They'd have approved, I'm positive, of Marc Platt's *Spare Parts*, which utterly rehabilitates the Cybermen. From being merely a "bunch of tin soldiers skulking about the galaxy", they regain their primary fascination, as a race which has transcended evolution, yet retains its genetic imperative – to survive. At any cost. To anyone. Just like us.

Spare Parts utterly rehabilitates the Cybermen

I suppose I had previously imagined the people who became the Cybermen as progressively colder future humans like *The Ark In Space*'s Noah and Vira. The core vision of *Spare Parts* is to instead extrapolate, from the now dated appearance of the series' original Cybermen, that they were in fact a product of an age of black and white television sets, driven by thermionic valves and cased in bakelite. Marc Platt sets this story in the last remaining city of Mondas, the icy world drifting between stars, the population clinging on to life underground because the frozen atmosphere renders the surface uninhabitable. Crucially, it is a recognisable post-war austerity household which represents the humans in this parallel 1950s world with its picture houses, trams and ration books, and it is the decency of the Hartley Family, especially Paul Copley's Northern Dad, all sleeveless pullover and Christmas cracker hat, that emphasises their humanity.

It is the tragedy of the Hartleys that brings the tragedy of Mondas close to home. Can you imagine selling your own wife's dead body to a transplant surgeon (little more than a barber) because you couldn't afford not to? Can you imagine seeing your own daughter conscripted into the state labour force and then surgically reconstructed so that you don't recognise her? The idea of changing a human into something else in order to survive in an inhuman environment isn't new, as anyone who has read Frederick Pohl's deservedly Nebula-winning 1976 novel *Man Plus* will attest. What this story adds is a kind of Ann Frank innocence, with young Yvonne Hartley's sacrifice being but part of the destruction of an entire race for a perceived cause. And just like watching a real-life tragedy such as *Schindler's List*, the outcome is a given, but we feel it all the more for the impact it had on people we did not previously know existed.

With Earth's climate change more noticeable in Britain this summer than ever before, and the human DNA project giving us unprecedented control over our species, *Spare Parts* is a uniquely moving reminder that we must remember to stay human. It's not often that *Doctor Who* yields something this valuable.

Dave Owen

Also released

BY VANESSA BISHOP

DOCTOR WHO: GHOST SHIP

NOVELLA, TELOS, £10/£25

I read David Whitaker's ...In An Exciting Adventure With The Daleks long before I'd ever seen Ian Chesterton on screen, and judging whether Whitaker had caught the character of Ian in his first person narrative wasn't at all the reason why I was reading. It was the first Dalek story – simple as that. In fact, I probably have to admit to finding it a bit annoying – coupled with its Barnes Common introduction, it got in the way of imagining the story as broadcast. Leafing through it now, it comes across as a rather smart exercise in the technique. Scenes that don't involve Ian are held back and recounted in his presence so we're never without his viewpoint. However, it doesn't feel much like him talking. The first person narrative has allowed us to see too much. His every thought and doubt aired on the page, he is a tense and obsessive self-analyst.

Ghost Ship tries the first person narrative with the Fourth Doctor and hits the same difficult waters. As its blunt title suggests, this is an ocean ghost story, the 'ship' the liner Queen Mary, en-route to New York. It's the sort of story Tom Baker was pining for. Set after The Deadly Assassin, he's centre stage and still alone. He'd milk its rude gag about jelly babies and mug at the apparitions. The problem is, I just don't hear him – not in his thoughts, or much what he says. I can certainly imagine Tom reading this, his voice caressing every fearful phrase – I just can't see his Doctor anywhere. "The words", as his sixth incarnation said at his trial, "they don't even sound like mine". This is 1963, but Keith Topping, embracing the language and style of M R James and Wilkie Collins, makes it feel a good deal earlier. The Doctor may typify the Victorians' spirit for adventure – and sometimes wears their clothes – but he's never really sounded like one. Again, every thought and doubt is examined, but this time, as well as being self-obsessed, it's also self-conscious and flowery. As a time-traveller, he's a frantic chronicler, sounding more like H G Wells' hero from The Time Machine, or perhaps, more accurately, Rod

Compulsive

DOCTOR IN LOVE? I SHOULD COCOA!

DOCTOR WHO: THE AZTECS

DVD BBC WORLDWIDE
AUTHOR JOHN LUCAROTTI
RRP £19.99
CAT NO BBCDVD 1099

Loving *The Aztecs* is a 'line in the sand' moment – a kind of litmus test of *Doctor Who* maturity. One day you're judging a story on how good the monsters look, and the next, everything's changed – Hartnell's not the doddery old ham that got it wrong because he didn't play it like Tom Baker, and the historicals aren't those dull things you always skip in the Programme Guide. It's all very well, in hindsight, for us to tut at Innes Lloyd's decision to drop the historicals, but if I'd have met him aged seven or eight, or even 14 or 15, I'd have told him he was right. Looking at something as good as *The Aztecs*, however, you wonder if Innes wasn't working on orders from ITV. "Rid *Doctor Who* of its most accomplished productions. Oh, and while you're at it, kill off the Daleks! Heh heh heh!" It's odd that, of all things, the historicals should be subject to the vagaries of fashion. When they were 'in', they were good, and when they were 'out', they were bad, and when they were only halfway 'in', they were ... er, satires and spoofs. *The Aztecs* was made when they were 'in' – you can see that by the way the TARDIS crew look properly terrified – the "seriousness" that commentator Verity Lambert mentions.

It's a measure of how compulsive *The Aztecs* is that its rough edges cut and jar into it in a way that doesn't seem to matter with stories like *The Keys of Marinus* or *The Web Planet*. At times, its studio-ness is obvious. Barry Newbery's scenic backcloths are marvellous, but then they say the same of the Mona Lisa – it still doesn't stop her looking like a painting. Worse are the picture judders and lingering, Acorn Antiques close-ups that remind you of the serial's vintage.

Doctor Who historicals have a lot in common with TV sex before the watershed – they're all foreplay. They can't show you what they're really about for fear of being too mucky, so instead opt for a slow build-up and a lot of talk. Lucarotti's better at delaying the moment than anyone. His trick of setting plots a few days before the main event – this time, the Day of Darkness – creates tension without having to resort to any frenetic running about. Barbara's plan to do away with sacrifices goes down as well as someone coming to us and suggesting we drop Bank Holidays. If only the Doctor had told it like that, rather than hinting at a historical blunder of his own, she might've dropped the Yetaxa act there and then. But that would have given us a more routine historical, where the time travellers dash around trying to avoid whatever means of execution the period is famed for. *The Aztecs*, on the other hand, is a historical as much about late 20th century values as 15th century Mexico. Lucarotti could have written a culture clash involving Cortez and the invading Spanish army, much as *The Crusade* does between King Richard's forces and the Saracens. Instead, represented by Barbara, he chooses to write about us and our misplaced feeling of moral superiority.

The Aztecs is actually about late 20th century values and morals

DVD EXTRAS

Superiority is something *The Aztecs*' DVD can justly claim. With little in the archives to plunder, Hartnell's stories were always going to ask some serious questions of the format, a problem BBC Worldwide have answered with over an hour of new material. Remembering *The Aztecs* talks to actors Walter Randall (Tonila), Ian Cullen (Ixta) and star turn John Ringham (Tlotoxl), and *Designing The Aztecs* to Barry Newbery. Both are excellent, and give rather more idea of the story's production than the disc's commentary. The three voices we should be hearing are Lucarotti, Hartnell and Jacqueline Hill. The three we have are William Russell, Carole Ann Ford and the aforementioned Verity Lambert. Russell and Ford, however, have a relatively low profile in the story – a photo finish might see Susan lose out even to cocoa diva Cameca. All are keen to praise what they see, but their comments are very general, jumping on Ringham's Richard III-style Tlotoxl like it's a new observation. Ringham, however, on director John Crockett's career – how the industry regarded him as something of a joke – is all new. Cullen gives the kind of "I'm proud to have been a part of it" interview you want to show to friends, and I'm sure he and Ringham could've supplied a good second commentary – I'd certainly swap it for the Arabic Part Four we're given.

The South Park-style *Making Cocoa* ought to win some incongruous award. I really don't know which is worse – thinking *South Park* is hilarious or finding a chocolate drink funny. *Cortez and Montezuma* is an imaginative use of *Blue Peter* footage – Valerie Singleton on a 1970s expedition to Mexico. In part, it stands in for Lucarotti, revealing his 'false god' idea to be based more in fact than I'd realised.

Restoring The Aztecs covers the clean-up and VidFIRE process, something I'm undecided on. This 'live' or 'fluid' look is surely, at best, a guess at how the original episodes appeared? And anyway, so many other factors get in the way of this aim – who, in 1964, watched *The Aztecs* on a 625 line TV for instance? How many now will be watching on a widescreen set? By all means clean the black and whites of their flecks and scratches, but I sense this electronic trickery robs the episodes of some depth and atmosphere. In its colour days, *Doctor Who* was often criticised for its use of video over film. It seems ironic, then, that those stories saved as film prints are being artificially restored to resemble a medium everyone previously viewed as flat and inferior.

VANESSA BISHOP

Cunning

HIS HEARTS ARE IN THE WRONG PLACE ...

DOCTOR WHO: CAMERA OBSCURA

NOVEL BBC BOOKS
AUTHOR LLOYD ROSE
RRP £5.99
ISBN 0563 538 370

In what resembles one of the uncanny coincidences so central to this month's Eighth Doctor novel, while I was reading *Camera Obscura* I happened to visit the National Museum of Photography, Film and Television in Bradford. To my surprise, I found that the museum actually held a working camera obscura – a sort of Victorian table-top projector – although the images it displayed of a grey-looking Bradford were disappointingly mundane compared to the rather more disturbing visions glimpsed in the Dickensian scoundrel Micha Scales' model.

In fact, the eponymous camera obscura turns out to be just one part of a Heath Robinson (or should that be Theodore Maxtible?) time machine, all mirrors and polished brass, that has the unfortunate tendency to splinter its hapless users into multiple personas – literally split personalities. Worse, it can mutate them, contorting them into horrendous, Morbius-like freaks. This is the grim fate that befalls the villain, half rosebush, half toaster, Chiltern. Oh, and every time the machine

is used it throws Time into turmoil, threatening to destroy the entire universe. Clearly it was built by the same people who brought us the Miniscope!

Like her excellent début novel last year, *The City of the Dead*, Lloyd Rose's *Camera Obscura* is an all-out horror. However, it's less American Gothic and more Victorian Penny Dreadful, full of smoggy streets, seances, gloomy asylums, carnival freaks and bleak moors. It's also no-holds barred Robert Holmes, proudly flaunting its nineteenth century horror influences. There are overtones of *Frankenstein*, *The Hound of the Baskervilles*, *Dr Jekyll and Mr Hyde*, and, in the sequences set in an opium den, *From Hell*. Visceral horror abounds, most of it revolving around the Doctor's extra heart which has a new home in Sabbath's chest.

Although it has bought him a closer affinity to Time, Sabbath's appropriation of the Doctor's diseased heart has linked the two of them, meaning that neither can die while the other lives. It's a cunning twist, and a frustrating one for Sabbath who would far rather have the interfering Time Lord out of the way. It also results in one of the best scenes in the books this year as the Doctor, knowing he is immortal as long as Sabbath lives, deliberately arranges for himself to be stabbed through the chest to bring on a near-death experience. The subsequent hellish hallucination is as close as a *Doctor Who* novel can get to an Ingmar Bergman movie.

Sabbath has been something of an enigmatic figure in previous Eighth Doctor novels. Lurking in the background of *Anachrophobia* and *History 101*, he has rarely shown his hand. *Camera Obscura* tells a different story, firmly placing Sabbath centre stage and making him, along with the Doctor, the main focus of the book. It's a risky strategy, as much of Sabbath's appeal lies in his mystery, but Rose pulls it off magnificently. Sabbath is witty, wilful and dark. His double act with the Doctor brings to mind the tension and sparkle of Pertwee and Troughton in *The Three Doctors*.

As Sabbath's presence suggests, *Camera Obscura* is another in the recent arc of books that deal with anomalies in time. This reviewer has been knowo to complain that the ongoing story often doesn't seem to be going anywhere, but *Camera Obscura* puts lie to this, moving events and characters forward towards an apparently imminent climax: the Doctor begins to grow a new heart as Sabbath throws away his old one, Fitz (who's been on auto pilot recently) voices his discontentment, and Anji gets serious about returning to her own time.

After the grim horror of her debut novel, Lloyd Rose could be accused of copying Mike Myers' formula: doing the same thing again but better. While *Camera Obscura* possibly has less depth than *The City of the Dead*, it makes up for it with a better monster, a brilliantly evocative reconstruction of late Victorian England, and the crackling scenes with the Doctor and Sabbath. The breathless pace and gory action also makes a nice change from the rather drier tone of last month's *History 101*. This is another superb novel, which confirms the name of the Rose as one to look out for. MATT MICHAEL

Stylish

CAN'T GET YOU OUT OF MY HEAD!

DOCTOR WHO: THE INVISIBLE ENEMY

VIDEO BBC WORLDWIDE
AUTHORS BOB BAKER & DAVE MARTIN
RRP £12.99
CAT NO BBCV 7267

I really don't know what to make of writers Bob Baker and Dave Martin. For a long time, I thought they were just unlucky with dodgy productions. Now I think it's mainly down to them. Theirs is a *Doctor Who* that doesn't recognise the difference between Television Centre Studio 1 and 20th Century Fox. They write without any regard for how their stories might be achieved – unfilmable concepts spill from the page.

I watched the first episode of *The Invisible Enemy*, however, quite forgetting they had anything to do with it – no nuclear power stations, no Stephen Thorne – but instead trying to remember who the director was ... annoying, as they seemed to be a *Doctor Who* natural. It turned out to be Derrick Goodwin. Be honest, he didn't instantly spring to your mind either, did he? Derrick Goodwin. Didn't he also do ... er ... um ... well, no, he didn't. Goodwin's one of those who got away – like Gerry Mill or Lovett Bickford – a one-hit wonder. Why Goodwin never returned to *Doctor Who* I haven't checked (though I think he was lost to sit-coms) but to be consigned a Bob and Dave script ... well, he was either considered a magician or he'd once done something to really upset the BBC's Sixth Floor.

The Invisible Enemy demands extensive model-work, three or four sets for Titan, the same for the Bi-Al Hospital and the inside of the Doctor's body. It should've been another CSO eye-sore, *Axos* and *Underworld* all over again. In fact, Goodwin turns out the best looking of all Bob and Dave's stories. The CSO, for once, is both inventive and visually pleasing. It's also the only one of their scripts made to feel genuinely tense. May I ask why our collective minds have for so long overlooked Part One – a master-class in sinister *Doctor Who*, with good use of the possessed, space-suited astronauts, and Tom Baker, his infected Doctor calling Leela from the corridor, giving a quite chilling performance.

If the first episode thieves *The Quatermass Experiment*, the third, more crudely, plunders the film *Fantastic Voyage* – which means despite Kg being the first thing anyone remembers about *The Invisible Enemy*, he features surprisingly little. Actually, I'd say he was lucky to make it in at all. With the budget stretched in every direction, I'd have thought Bob and Dave's robot dog would've been the first thing in the bin. It's not as if he's very important to the story – the writing's on the wall for him as he's dragged around as a novelty gun. It's probably impossible to try and explain the attraction of Kg to anyone born after 1980. He hit *Doctor Who* like a slug on Mogadon, was noisy and unable to do much more than nod. To many, his appeal lies entirely in the larynx of John Leeson, yet looking at him here, you can just glimpse the shadow of his post-*Star Wars* fascination. His small design had actually trumped Lucas's 'man-in-a-suit' robots. For a while back then, Kg looked like the real thing.

Like the recent DVD release *Carnival of Monsters*, *The Invisible Enemy* is a story of insides and outsides; of Doctors great and small. The tiny Doctor and Leela clones injected into the Doctor's body is one of those bits of the series often written off as nonsense – which, of course, it is. Set designer Barry Newbery seems to have taken inspiration from anywhere but a biology book. The programme's science may be ropy compared to *Fantastic Voyage*, but then this isn't supposed to be watched as documentary. While everybody compares the two's effects (Enemy losing out big time, natch), at least we're spared the film's boring "Tell me about the heart/lungs/lymphatic system ..." editorials. Trust me, they're squeezed in more tightly than Raquel Welch. In fact, Newbery should share Goodwin's praise. The excellent rock and scaffold infrastructure of Titan introduces Doctor *Who* to the kind of industrial grime associated with later science-fiction. The Bi-Al Foundation's the opposite – sterile and 1970s modern – but, with its white-washed classical columns, it achieves a sort of odd, vaulted grandeur of its own.

This is the only Baker and Martin script that feels genuinely tense

I suppose I must also deal with the Nucleus itself. Awful. But the situation's at fault too. Geiger's Alien would struggle to look tough in the lighting necessitated by Marius's operating theatre. Things are better back on Titan – but by then, the prawn's out of the bag. I don't want to sound like I'm ganging up on Bob and Dave, but the real dynamic duo here are Derrick and Barry. Together, they make *The Invisible Enemy* a pacey, moody and occasionally, very stylish thing – which is quite an achievement when everything else seems to be working against you.

VANESSA BISHOP

Taylor's from the George Pal film version. At social gatherings, breakfast strolls around the deck, that sort of thing, he turns into a polite version of Jane Austen's Emma, offering observations on people, class and status. When the Fourth Doctor falls silent on screen, I don't imagine anything like this running through his head. Tom without any script wears an expression that either speaks of smut or thunder, which makes me feel that what's on the inside of his Doctor's head is probably unprintable anyway. To be honest, I'd much rather have the Doctor say "You're a beautiful woman – probably" than have it thought as "...if I had been human and interested in such aesthetic concepts as beauty, then I would have been obliged to find her strikingly beautiful." Talk about beating the fun out of it.

Actually, it's rather a pity Topping's Fourth Doctor appears so verbose (more like McGann's in a particularly tedious mood), as *Ghost Ship* is the strongest novella since Kim Newman's *Time and Relative*. I'm inclined to agree with its press release – this is good writing, some of the best Topping has done. Save for a few song lyrics as chapters, you wouldn't know it was him. If that sounds like faint praise, it wasn't meant to. Topping's set out to mimic a style – the classic ghost story – and nailed it completely. If only he'd chosen a different passenger to tell it.

I like the well-read Miss Lamb too. Her rapport with the Doctor coming across like a precursor to his relationship with the Second Romana, their debate on 19th century literature like the one shared punting on the Cam in *Shada*. But like the Doctor's narration, she feels out of place. She's a girl on the cusp of the Swinging Sixties who's more Blake or Byron than John or Paul. Topping seems to have chosen this time period merely so he could include a little 'electrical equipment', but the apparatus sounds so crude, it could easily have been made a hundred years earlier. Which is, in fact, my overall thought on the story. I don't know why, what with all the Samuel Coleridge that's flying around, the TARDIS didn't just land on a clipper and have done with it?

POLLY AMORÉ!

SHE'S BEEN THERE, DONE THAT, AND GOT THE 'COME BACK BILL HARTNELL' T-SHIRT TO PROVE IT! ANNEKE WILLS – THE DOCTOR'S SWINGINGEST 60S COMPANION, POLLY – TELLS BENJAMIN COOK WHY SHE STILL HAS NIGHTMARES ABOUT *DOCTOR WHO* ...

For just under a year in the late 1960s, amidst all the swinging, song-singing and substance abuse, Anneke Wills appeared in no less than 40 episodes of *Doctor Who*. Today, only ten of those episodes survive in the BBC Archives: "What a bugger! Yeah – it's a bugger. Actually, so much of my flipping career has been wiped," she bemoans, "apart from a few episodes of *Doctor Who*, and *The Saint*, and *The Avengers* ... I did a lot of really high-profile work – *The Wednesday Play* and so on – and it's all been wiped, but then, for me, that's sort of magical. Erm – does that sound weird? I mean, I've now, as it were, moved away – I did a lot of letting go of things in my life – and so, I suppose, I don't mind as much. And at least some of my *Doctor Who* does still exist ..."

Anneke made her acting début aged eleven in a film called *Child's Play* – "about some kids who make an atomic bomb, which was based on a true story!" She then studied at the Arts Educational drama school, winning many children's television and theatre roles, including a leading part in the BBC adaptation of *The Railway Children*, which "even made the front cover of *Radio Times*." Subsequently, Anneke enrolled at the Royal Academy of Dramatic Art – but "I was kicked out for being too full of myself, so I went back to work ..." And in 1966, she was cast in the regular role of swinging secretary Polly – surname unconfirmed – in *Doctor Who*: "I didn't realise until after my audition," she says, "exactly what I was taking on, or how lucky I was to land such a role, but I was very excited."

The introduction of contemporary companion Polly – and her cockney merchant seaman friend, Ben Jackson, played by the late Michael Craze – was an attempt by the production team to bring a more 'up-to-date' realism to the series. "At the time, *The Avengers* was very popular, with Honor Blackman, you know, in her black leather suit, throwing people about," notes Anneke, "so the trend, I suppose, was for macho women – but I wasn't sure that macho would work in the context of *Doctor Who*. I mean, I wanted to make Polly a bit of a coward – if she saw a monster, she'd scream, you know, and run away." What about women's lib and all that? "Oh no – not in *Doctor Who* ..."

During the making of Anneke and Michael's second serial, *The Smugglers*, the show's star, William Hartnell, decided to leave *Doctor Who*. Although his declining health was no doubt a contributing factor, his continuing artistic differences with the production team were also of some significance. "He was very difficult," verifies the actress. "He was forgetful, yes, but he was amazingly short-tempered, so that at the drop of a hat he would completely lose his temper – over the most ridiculous things. I couldn't handle the lead player being so, erm, irascible." Hartnell did not get on well with either Michael or Anneke. "We were on our tippy-toes around him, and that doesn't make for a very creative atmosphere, does it? We were all terrified of him.

"He had his own special chair," Anneke continues, "with Bill Hartnell written on it, and I didn't know that, and one day I sat in it, and I was told off. He wouldn't say anything to my face, of course; he got somebody else to tell me off on his behalf. So then, I got my own

chair, and wrote '*Anneke Wills – and anybody else who would like to have a sit down*' on it! Hah, hah – I was a bit of a rebel." And apparently Mr Hartnell was, erm, less than tolerant towards certain minorities? "Yes – he was. And me being an old lefty, that was really hard. He was less than tolerant towards most people, actually ...

"I stopped talking about this, you know, because, when I first came on the Doctor Who circuit, I was the first person to readily admit that he was, let's face it, a miserable bugger – but over time, I've decided that there is enough nasty negativism out there in the world without me contributing – especially as Bill Hartnell is ... well, first of all, he's dead, and at the time, he wasn't a well man. And we knew that he wasn't well. And so I don't think it's fair of me to bring out all my racist stories. We'll let him rest in peace. He was welcome to his chair."

What did Anneke make of Patrick Troughton? "Ah-ha! There was gossip going around about who was going to be the new Doc, I remember, and there was this thing of "is it going to work? Will the public accept a new face?" We could have been on the verge of the end of Doctor Who. And Michael Craze and myself, we weren't told anything, and then Patrick Troughton walked through the door! We didn't know anything until he walked in and someone said, 'This is the actor who'll be playing the part' – and you can imagine how excited we were. 'Pat Troughton – wow! Oh my God – we're so lucky to get this really good actor!' And although he was very nervous, of course, he was completely sweet, and absolutely adorable, and totally friendly, and we fell in love with him on the spot.

"I remember us recording the regeneration, you know – although we didn't call it that back then. They shot Bill Hartnell lying there, and then they shot Pat Troughton, and then they blended the two together, which was so high-tech at the time! And then it went out, and we waited nervously for the ratings, which of course went right up, because everyone was fascinated to see whether the Doctor was going to die or not." Within the space of four weeks, the show's ratings increased by almost three-and-a-half million – "and then we were heads down for some exciting stories with our new Doctor ..."

Was making Doctor Who hard work? "Yeah – we were under pressure, working Monday to Saturday, and it took quite a lot to fit that half-hour programme in. We would record as if live in the studio on Saturday. We ran it all the way through, only breaking if something disastrous happened technically. And for me, the memory is of standing in the wings, hearing the theme music come on, and I used to have these hideous pains – the fear manifested itself in my hands or stomach. I used to stand in the TARDIS or wherever, waiting for the 'diddle-de-dum, diddle-de-dum' to finish, and each week I would think, 'Oh no – I don't want to do this for a living!' – but then, within five minutes of starting work, I was, like, 'Yeah! This is why I do it!'

Glamour gal! With then-husband Michael Gogh, en route for Palma.

And then we had Sunday off, which we would spend with our families, and then back to work on Monday – to see what other new actors were coming in. What a life! And we were paid for it ..."

What was producer Innes Lloyd like to work with? "Absolutely lovely! I would like to have had him as my dad. I wish he had been my dad, because he was very sweet, and gentlemanly, and gracious ... We were all very close on Doctor Who." Might some guest actors or directors have felt excluded? "I should think they did. And if we didn't like them, because we were such a strong team, we would keep together." How do you mean? "I mean, we'd get after them, you know, and piss them off – like with Julia Smith, who directed The Underwater Menace. She had directed The Smugglers, actually, and I think Doctor Who was one of her first directing jobs, so she was very ..." Anneke breaks off. "I mean, in retrospect, we were so mean, really, because I think she was insecure about her work, and that manifested itself – on The Underwater Menace – in her being extremely bossy.

Anneke Wills with new boy Patrick Troughton, about to face *The Power of the Daleks*.

'DEAR PATRICK TROUGHTON WAS SO SWEET, ADORABLE AND FRIENDLY. WE FELL IN LOVE WITH HIM ON THE SPOT!'

Hah, hah."

Anneke chuckles: "We couldn't make mistakes, because cutting was expensive back then, so if we messed up, we just had to carry on – or swear loudly, so that they'd have to go again, which didn't make you very popular. And as soon as recording was over, all of us were off to the pub – to celebrate another show down.

SECRETARIAL THRILLS!

THE STORY-BY-STORY GUIDE TO THE MEMORIES OF A SIXTIES SCREAMER!

THE WAR MACHINES

"We were taken over, weren't we? I was thrown in at the deep end – taken over by WOTAN! I'd never done anything so bloody ridiculous – but it was fun to play, because we could do that zombie thing, you know? Although, we couldn't be quite as mad as we could when Pat was on board, Bill Hartnell wouldn't have approved."

THE SMUGGLERS

"A super story! I was pleased to get back into The Smugglers recently when I recorded a narration for the audio release of the soundtrack. I was really listening to the story, remembering how it was with the pirates ... We filmed for a week down in Cornwall, which wasn't particularly unusual for me, because I'd done location work before, but it was unusual for Doctor Who to leave London because the programme had such a tiny budget."

THE TENTH PLANET

"As well as the regeneration, The Tenth Planet saw the first appearance of the Cybermen, which had us in stitches, because, you know, they wore stockings and things! And they looked so cheap, and so shabby, and we just thought that they were ridiculous – but actually, what I remember is that they were six-foot hunks! In rehearsals, the Cybermen were these amazing guys, who were tall and gorgeous!"

THE POWER OF THE DALEKS

"I still have nightmares about The Power of the Daleks, because there was this one scene where you were confronted by an endless row of Daleks – just coming at you! Something about the fact that there was a, sort of, inevitability ... This kind of robotic ➤

aging her vocal chords? "That was hard," she admits. "I actually went to a voice coach – to learn how to do bloodcurdling screams, especially for *Doctor Who* cliffhangers! I had to learn how to open my throat to, sort of, let out the screams."

I ask Anneke whether she can still scream like that. And she can – hard to reproduce on the printed page, but it went something like 'A-A-A-A-A-A-A-A-H-H-H!' – but with several more vowels. "Three or four years ago," she giggles, "I appeared on a Clive James on TV show, with Sophie Aldred, Nicola Bryant and Deborah Watling. And Clive James said, 'Will you do a scream?', and we just felt like, sort of, performing parrots. Nicola Bryant was great – she said, 'No, we won't!' And eventually we compromised – we'd only scream on cue if we could do it together, which we did, but it was kind of crazy. That's what people remember about *Doctor Who* girls, but there was ever so much more to us than that!"

Such as the unforgettable costumes – or, erm, lack of? "Oh yes! And the very short skirts were my own," she laughs, "but I only had a say at the very beginning. I wore my own gear in *The War Machines*, but after that, we would just wear what we were given. Oh, except for *The Highlanders* – I wore my own clothes in that. And I had a nice piece of extra hair hanging down – very pretty. I liked looking pretty. I remember we had shocking outfits in *The Power of the Daleks* – I wore these hideous Bermuda shorts, which I didn't like. And my *Underwater Menace* costume was dreadful, full of real shells, which all dug into me. All of my costumes were horrible or uncomfortable. The only one that I liked, really, was *The Smugglers*, because I looked so romantic. I loved that frock. I mean, c'mon – I'm a woman! I love pretty clothes! I had these breeches, and a romantic shirt, and a little waistcoat ..." She explodes with laughter: "I looked like a sailor boy – oh dear!"

Although Ben and Polly were working well together, *The Highlanders* introduced a third companion – Scottish piper Jamie McCrimmon, played by Frazer Hines. "And I think the production team then thought," laments Anneke, "that three companions might be one too many, so Innes came to me, shortly before *The Faceless Ones*, and said, 'We're going to phase out Ben, but we'd like to keep Polly and Jamie on.' I was offered another 18-month contract. 'Do you want to hang on in or ...?' And I was then faced with a difficult decision – I wanted to stay, of course, because I was having fun, but I had this fear that, if I didn't get out, I may never want to leave. And I'll be like a *Coronation Street* person, hooked on *Doctor Who* like a drug, you know, so I said, 'No – I'll leave with Mike ...'"

As they had arrived together, it seemed natural for Ben and Polly to leave *Doctor Who* together – "but I thought that Mike was treated very badly. They wanted to get rid of him," she insists, "and they got rid of him. He was given the chop. He was treated offhandedly. I was given the option, at least, rather than being told, 'Right – you're finished!' The whole business treated Michael very badly, actually. He was one of those actors who, I'm afraid, fell through the net. He was so unhappy. He was a marvellous actor – he could have been huge, but he just wasn't given the breaks."

'I WANTED TO STAY, OF COURSE, BECAUSE I WAS HAVING FUN, BUT I HAD THIS FEAR I'D BE HOOKED ON DOCTOR WHO LIKE A DRUG'

Has Anneke ever regretted not staying on in *Doctor Who*? "No – I haven't, because I thought, in a way, that I had so much going for me ... In fact, I was out of work for six months – hah, hah – I had been a

"We would mess around," Anneke muses, "and she would get more and more like a schoolteacher, so we got naughtier and naughtier. And Pat would call her a 'miserable old bitch' – heh! – but that's what we were like. We had power. We were the main actors. Otherwise, most of the directors we got on really well with – only Julia had a bad time with us." Anneke considers: "We made her life a misery."

Upsetting directors is all very well, but did *Doctor Who* ever overstep the mark when it came to frightening its viewers? "Oh yes – I think it did. Some children were too scared to watch it. My kids knew that it was their mum in it, although I don't think they were able to watch it but from behind the sofa. You're safe there. And I still do it now with things like *Holby City*, where they show all the blood, and I go, 'No, no – I don't want to see that!' You watch *Holby City* from behind the sofa!? "Yeah! And Polly's gut-wrenching screams probably petrified younger viewers ..." How did Anneke scream like that without seriously dam-

Reunited with Mike Craze – and the Cybermen – for *Radio Times*. © BBC.

movement. And there were no eyes, and no face – with the Macra monster, at least it had a face, and even the Cybermen had mouths and eyes, but the Daleks had nothing but eyestalks and plungers ... They still give me nightmares. Amazing, isn't it?"

The Highlanders

"Ah-ha – Frazer Hines comes on board! He was a bit nervous at first." How did his arrival affect the other regulars? "Pat was already starting to play his awful practical jokes – we all were! – but Frazer's arrival just, you know, added to that fun. We welcomed him with open arms. No animosity. We could have even more fun on a bigger team. And Michael Craze and I – and Frazer, actually – we all liked the historical ones, so we loved doing *The Highlanders*."

The Underwater Menace

"Wasn't the crazy Professor Zaroff in that? We didn't like [actor] Joseph Furst very much! And Pat was dressed as a, sort of, gypsy woman, wasn't he? And the set was too small – but we had to be running around, so we were practically jogging on the spot! And we had those ridiculous fish people ... We knew that *The Underwater Menace* was a humdinger." Isn't it a bit disheartening, though, to be working on a serial that is clearly such rubbish? "Yeah – but I suppose, as an actor, I mean, you don't want to be seen to take the piss, so you do your best with what you're given – but it wasn't much, I have to say. 'This is going to be a right corker,' I though. 'Oh well ...' We just had to wait patiently for the next serial."

The Moonbase

"Frazer had this wonderful line ... The Cybermen are on the sick ward, but we don't know where they are, and Jamie is ill, and he sees a Cyberman, and he says, 'It's you – it's the Phantom Piper!' We loved that line – heh, heh. And I remember us having to wear painful harnesses – like jockstraps, which

One sozzled sailor, one swinging secretary – one whole heap of trouble! Ben meets Polly at the Inferno nightclub in *The War Machines*. © BBC

household name, but nobody would touch me."

Eventually, Anneke did win another regular role in ATV crime drama *Strange Report*: "And after six months, the producers offered me a second series, but I turned them down. I decided that I didn't want to do acting anymore. I was fed up of it all. 'That's it – I'm off!' I said. 'Withdraw me from Equity. I've had enough.'" And so Anneke moved to Norfolk, where she ran a craft shop – "I was determined not to return to London!"

In 1979, having split from her husband, Michael Gough, Anneke left England altogether, living at various times in Belgium, and India (where she stayed in a religious retreat, and returned to the stage in some Shakespeare productions), and the USA. "I had moved on from *Doctor Who*," she tells me. "On our final day shooting, all of us – even Pat, you know – had been in tears. We went off to the pub together for the very last time ... We all promised to see each other again, but of course we never did – or at least, I didn't. I never saw Pat again. And years later, I was talking with friends, and I said, 'I used to work on a programme called *Doctor Who*, with Patrick Troughton ...' And we talked about *Doctor Who* for the whole evening. And then, the next day, somebody calls and says, 'Do you know Pat died yesterday?' I think that is so weird ...

"I hadn't talked about him, really, since the day we'd said goodbye on *Doctor Who*," she relates, "and my feeling was that his little spirit was leaving the planet, you know, and he was going 'Bye Annekel' And a fan sent me a video of his last moments – of the convention that he attended hours before he died – which had this counter on screen, you know, counting down the minutes to his demise ..." How tasteless! "Oh no – it was lovely, because he was on stage, talking about *Doctor Who*, and saying, 'In the early days, I worked with Anneke and Mike, who I had great fun with – two very dear people', which was so sweet – that he actually talked about us just before he died."

Anneke later moved to Canada, where she worked mainly as an interior decorator and painter, but she has now settled back in the UK, enabling her to return to *Doctor Who* – in next month's Big Finish audio drama, *The Sandman*. "I play Director Nrosha," she smiles, "who is a descendant of the dinosaurs, a kind of lizard person. And almost immediately, she sees her children killed off by this monster called the Sandman, so she has to become ... Ooh – I mustn't reveal anymore, except to say that I almost lost my voice while recording my final scene! I was roaring away ...

"Of course, this is very different to Polly, because here one is playing an alien creature," she states matter-of-factly. "but still we have a wonderful cast – Ian Hogg, who is lovely, and the wonderful Colin Baker ... Hanging out with those guys. I had a great day – it's like being back in my old profession ... Amazing! What fun! And I'm very grateful. If it weren't for *Doctor Who*, I mean, I wouldn't be here now. And nor would you – hah, hah! To me, *Doctor Who* is an extremely important part of history. I don't know why it refuses to die, but I'm so bloody glad that it doesn't!"

'MICHAEL CRAZE WAS A MARVELLOUS ACTOR BUT HE WASN'T GIVEN THE BREAKS. HE COULD'VE BEEN HUGE...'

© Benjamin Cook

hooked onto straps over our shoulders – for the scenes where we were floating around on the Moon. I thought it would be fun, but it was agonising. And we had to wear these huge, transparent helmets, which steamed up, so we couldn't see where we were going."

The Macra Terror

"The Macra was virtually immobile! When Polly has to get gobbled up, I had to, sort of, throw myself onto the monster, which was hard, you know, because you're pushing with your feet and trying to look as if you're being clawed in by your shoulders! And when my boots disappeared up inside the monster, my children at home, who were watching, said 'Is mummy coming home again? Will she be back?'"

The Faceless Ones

"We filmed at Gatwick Airport, which was interesting, because looking back on Gatwick Airport in those days, I mean – my God, what was it? A couple of runways! Not like the Gatwick Airport that we all know now. Our filming didn't seem to disrupt anything. We were running in and out of the aeroplanes, for God's sake! You certainly couldn't do that today."

It's the end, but ...

by He Threw Cat

It would be fair to say that the **DWM** mailbag brings forth the occasional missive which, in any ordinary office, might be considered mildly unusual, or uncommonly eccentric, or, let's not beat about the bush, downright babbling bonkers. But over the last month or two, things have reached something of a pinnacle of preposterousness. "Perhaps in the event of a food crisis on Skaro, the Emperor Dalek would order its troops to 'Keep More Lard'", writes **Kenny Smith** of Glasgow. Oh dear. Oh dear oh dear oh dear. At this point I'd advise anyone of a nervous disposition to run for the hills. Yes, it's time for the results of our anagram competition.

Kenny goes on to pose a scarcely less pertinent enquiry: "Did Peter Cushing have plans to turn his Tardis into an 'Erect Gunship'?" No, not as far as I'm aware. "As for Clayton Hickman," the vexatious Mr Smith persists, "does he ever let out a 'Thin Cackly Moan' when he doesn't get his way?" Funnily enough, yes, he does. Quite often, as a matter of fact.

DWM's much-loved editor was a favourite anagram target for many readers, including **Jonathon Lyttle** of Edinburgh who suggests the frighteningly appropriate 'No Lack In My Chat'. Equally popular were the directors and producers of the Big Finish audio plays – so hats off, ladies and gentlemen, as we salute the work of writer/directors Stark Sigma, Cheap Gosling and Girlish Bog Scan, not to mention producers Glassy Ruler (aka Surly Glares) and Cry Jar, Alien Queen.

The Caves of Androzani? 'O, so, a fan-craved zenith!'

Reader **Mark Saunders**, who was sufficiently embarrassed by the sheer proliferation of his anagrams to offer up some cock-and-bull story about suffering from back trouble "and it's one thing I can still manage to do comfortably while laying down", sent in some of the most deranged concoctions you could possibly imagine. In Mark's hallucinatory bedlam of lumbago-induced dementia, Tom Baker becomes 'bot maker' ("which seems fitting, assuming 'bot' is short for 'robot'!", Mark points out, convincingly), while *Warriors of the Deep* is 'If trash, redo e. power' ("if 'e' stands for 'electrical'", he explains desperately). Luckily, Mark redeems such shuddering drivel with a spot-on review of *The Caves of Androzani*: 'O, so, a fan-craved zenith!' Now, that's good.

I also heard from **DWM** scribe **Philip MacDonald**, who appears to have been spurred into an orgiastic frenzy of anagrammatisationalism (does such a word exist? No, don't be silly, of course it doesn't) by the frankly uncharitable selection of anagrams of *The Trial Of A Time Lord* which you may recall I included in my original column. Mr MacDonald, for whose insight and intellect I once entertained a modicum of respect, has surpassed even my lamentably lavatorial lapses in taste by pointing out that the title of everyone's favourite 14-part Doctor Who story can also be rearranged into (wait for it): 'Horrid fat toilet meal', 'Dire throat of all time', 'Heartfelt moral idiot', 'Lethal idiot reformat', 'Hot tailor-made trifle', 'The total if dire moral', 'The arid formal toilet', 'Ameliorated filth rot', 'I'm the daft loo trailer', 'I filter Mad Hatter loo', 'Hot, fertile, maladroit', 'Tit of remedial harlot', 'Oh dear, rat toilet film', 'I'm hard toilet floater', and worst of all (if these brackets are followed by a row of asterisks, then you may assume that the **DWM** office has just erupted with the sound of a Thin Cackly Moan): 'I'm red throat fellatio'. And there were more, you know. Many, many more. I think my favourite, even though it makes marginally less than no sense at all, is 'I'm it, tetrahedral fool!'

Another sometime **DWM** writer who chose to throw my own anagrams back in my face was **Stephen Cartwright**, who deftly fielded 'the Bandril Ambassador', rearranged it and hurled it back as 'balderdash atom brains' and 'trash abnormal baddies'. Stephen is also kind enough to point out that 'Matthew Waterhouse' becomes 'Who's the wet amateur?', while *Four To Doomsday* is 'My sad foot odour'. Well, thank you for that, Stephen.

Moving swiftly past **Alex Winder**'s observation that 'the Nestene Consciousness' becomes both 'Nonsense touches nice sets' and 'Cheese nonsense costs UNIT' (admirably concise summaries of the two Auton stories, I feel), we return north of the border to Jonathon Lyttle, whose particular brand of unguarded lunacy is impressively wide-ranging. Opening his missive with an anagram for each of the Doctors, of which my favourites are 'Aid Vet Person', 'Alien Brock', 'Sly Covets Mercy' and 'Man Can Gulp', Jonathon goes on to point out that 100,000 BC is an anagram of 'CB 100,000' (okay, I'm getting scared now), while its proper title, *An Unearthly Child*, is 'Duh! An Icy Hartnell'. Even better, Jonathon points out that *The Sontaran Experiment* becomes, very neatly indeed, 'It's An Expert On Earthmen'.

Antony Tyler sent in a host of quite superb anagrams and then fiendishly left me to work them out for myself, which was a lot of fun. Well, a bit of fun. I enjoyed 'Frogs try other zone' (*Terror of the Zygons*), 'Angel-face shown tonight' (*The Talons of Weng-Chiang*), 'Oh, a far grotesque madman' (*The Masque of Mandragora*), and 'Ace OK, refreshment blamed' (*Remembrance of the Daleks*). Scoring valuable points for appropriateness, Antony sagely reveals that *Spearhead From Space* ushers in a new Doctor who is indeed 'fearsome, sharp, caped', while *Attack of the Cybermen*, magnificently, becomes 'Entomb the tacky farce'. Oh yes, very good. I think we've found our winner.

Congratulations, Antony: a dazzling display of lexicography and, I'm sure we all agree, a fine use of your valuable time.

Against my better judgement, however, I'll give the last word to Philip MacDonald (yes, him again), who demonstrates that he's clearly a man with more than enough time on his hands when he points out that 'It's the end, but the moment has been prepared for' is an anagram of 'Tom's deathbed – then omnipresent pub hereafter'.

Well, after that, I think the omnipresent pub is exactly where I'm going. Fancy a pint, Thin Cackly Moan ...?

The Final Test

Cross the void beyond the mind and seek a truth they never find! Eternal wisdom is your guide! (Or a basic knowledge of silly facts and tenuous links between Doctor Who actors would do ...)

What connects:

1. Professor Whitaker, Professor Sylvest, Arak, Marat and Morelli?
2. *Prisoners of Conciergerie*, *The OK Corral* and *Terror of the Autons*?
3. A possessed pathologist, a doomed trooper and a Gloucestershire bobby?
4. *The Web Planet* and *Invasion of the Dinosaurs*?
5. Nilson, Andred, Sir George Hutchinson, Runcible and Fewsham?
6. *Galaxy Four*, *The Face of Evil*, *Underworld* and *State of Decay*?

Answers from last issue

1 The actors who played them (Jack May, Yvonne Churchman, Garrick Hagon, Terry Molloy) have all been regulars on BBC Radio 4's soap opera *The Archers*

2 The producer took over from the director during studio recording

3 Ian Marter changed the spellings in his novelisations (Styr, Gi'ill, Kynda Kit, International Electromatic)

4 More than one Doctor in each: *Escape* features William Hartnell and Patrick Troughton, *Will Any Gentleman ...?* has Hartnell and Jon Pertwee, and *Arc of Infinity* features Peter Davison and Colin Baker

5 According to the titles, each is the "Planet of" something: the Daleks; the Spiders; Evil; Fire

6 In each case Peter Howell either augmented or inherited the incidental music score from (respectively) Carey Blyton, Paddy Kingsland and Jonathan Gibbs